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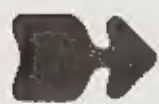
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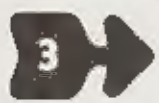
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- ☐ Graphic Design Student
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- ☐ Photographer
- ☐ Educator
- ☐ Web designer
- ☐ Multimedia designer
- ☐ Other:

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- ☐ Windows 95
- ☐ Windows NT
- ☐ Other:

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- ☐ Advertising
- ☐ Service Bureau
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- ☐ Web design
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- ☐ Other:

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- ☐ Print
- ☐ How
- ☐ U&Ic
- ☐ I.D.
- ☐ Step by Step
- ☐ Graphis
- ☐ Publish
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- ☐ BIGA Journal
- ☐ Critique
- ☐ CR
- ☐ Other:

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- ☐ TDC
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- ☐ Male

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- ☐ 25-29
- ☐ 30-39
- ☐ 40-49
- ☐ 50-59
- ☐ 60 and over

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“There are features about advertising — some kinds of advertising — that are emphatically not points in a gentleman’s game. The major part of the activity is honorable merchandising, without taint. But there are projects that undertake to exploit the meaner side of the human animal — that make their appeal to social snobbishness, shame, fear, envy, greed. The advertising leverage that these campaigns use is a kind of leverage that no person with a rudimentary sense of social values is willing to help apply...”

W.A. DWIGGINS, *Layout in Advertising* (1928)

TYPEFACE USED ON THIS PAGE: VENDETTA MEDIUM, AVAILABLE FROM EMIGRE FONTS AT [WWW.EMIGRE.COM](http://WWW.EMIGRE.COM)





**WE NEED THINGS CONSUMED, BURNED UP, WORN OUT,  
REPLACED, AND DISCARDED AT AN EVER INCREASING RATE.**

VICTOR LEBOW QUOTED IN *Saving Advertising*, Page 4



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**IF EVERYONE CONSUMED THE WAY AMERICANS DO,  
WE WOULD NEED FOUR MORE EARTHS TO SUPPORT IT.**

*FROM Saving Advertising BY JELLY HELM, Page 4*



# Saving Advertising

BY JELLY HELM



**FIFTEEN MINUTES BEFORE I MET JAMES BROWN** for the first time, I was sitting in the hotel room of his manager, Roosevelt Royce Johnson, at the Fairmont Hotel in San Francisco. My partner Stacy and I were planning to feature Mr. Brown in a commercial for Nike, and Roosevelt had invited us to his room to discuss Mr. Brown's marketing potential.

Incense burned in the room, the maid was making the bed and Roosevelt had brought in stage-sized speakers so he could play us James Brown's latest single, coincidentally called "Just Do It," which he recommended we use for the soundtrack of the TV spot.

That didn't seem very likely, because although the song title was the same as Nike's tagline, it had a slightly different meaning. The lyrics, as I remember them, went "Just do it, do it, do it, do it...all night long."

Roosevelt told us about Mr. Brown's other marketing ventures, including two signature fragrances for men and women. The perfume was called "Try Me." The cologne was called "I Smell Good."

JELLY HELM, *Saving Advertising*

MAIN TEXT: VENDETTA LIGHT, VENDETTA LIGHT PETITE CAPS 24/26 PT.

HEADLINE: VENDETTA BOLD 36 PT.



WE WENT DOWNSTAIRS, briefly met Mr. Brown and joined the police-escorted motorcade towards the convention center. We arrived at the back door, and in a scene reminiscent of the nightclub entrance in *Goodfellas*, we snaked our way through the bowels of the building towards the dressing room. Lining the sides of the hallway, shoulder to shoulder, were all the convention center employees, in uniform, standing at attention and saying, one by one, "Good evening Mr. Brown," "Hello Mr. Brown."

After a blistering show, we returned backstage to present the storyboards to Mr. Brown. It's dangerous meeting legends — they can only disappoint — but an hour and a half with James Brown revealed an intense, warm, sincere, intelligent man. I was already floating before he remarked to me, "You have a broadcasting voice. You ever done any broadcasting?"

No, not really. "Radio? Disk jockey? MC?"

No, I said again, increasingly embarrassed.

Stacy interrupted: "He sang in a rock band."

James slapped his hand on the table, pointed at me and erupted, "I knew it! You got the FEELING"

Advertising can be such a fun business. I love the people. Some of the smartest, funniest, kindest, most creative, most alive people I know I've met through advertising. Five of the people in my wedding party were people I met in the business. Including the woman in the white dress.

Advertising is rewarding in its ability to let you express yourself. Something about the act of creating something and then sharing it with the world. Industrial designer Victor Papanek compared it to the feeling of building, and then flying a kite. I remember the first ad that I created that actually ran. It was an in-house ad for the college newspaper. I stopped at each news stand and looked at paper after paper to see that my idea was really running in the *newspaper*.

Advertising is a bit of a paradox. While it is a wonderfully fruitful and stimulating and rewarding way to make a living, it is also increasingly criticized. While thousands of people find our work entertaining, a growing number find it disturbing. In a 1999 Gallup poll, advertising ranked 43rd of 45 professions based on ethics and honesty. *Adbusters* is a thriving, if niche, magazine that sets out to "galvanize resistance against those who would . . . diminish our lives." Articles critical of advertising are cropping up more frequently in mainstream magazines such as National Public Radio, *Harper's*, and *Newsweek*.

Why do people criticize us? Are we allowed to ask that question?

I had 13 years of Catholic education so I know a little bit about unacceptable questions. In fourth grade we studied Adam and Eve and their two sons, Cain and Abel. "Where did Cain and Abel find girlfriends?" This, I discovered, was an unacceptable question. And when the questions were allowed, the answers often weren't very satisfying. In a discussion about the afterlife in sophomore Scripture class, I asked whether Jews and Protestants who lived good lives could enter heaven. Father didn't have to search long for the answer. "In heaven, God has a beautiful mansion. God sits in the living room with the Catholics gathered around his feet. Jews sit on the porch." We can do a better job asking ourselves tough questions and attempting honest answers.

As we stare into the new millennium, it is important that we look with a critical eye at what we do, its effects on the world and how we can do our job better. For the next few pages, let's say there are no unacceptable questions and try our best to examine the issues with an open mind. (I might add that after school I encountered more than a few Catholics who were very willing to entertain tough questions. Doubt, as one priest friend of mine told me, either exposes false gods or strengthens one's faith.)



## So why is advertising increasingly criticized?

One reason, I'm convinced, is because there's so much of it. Of course there are more magazine, outdoor, TV and radio ads than ever, but the latest category is "guerrilla media," also known as "ambient advertising," or as a friend of mine calls it, "vandalism."

*As an ad person*, putting a "got milk?" sticker on bananas seemed creative, but when I brought one of those bananas home last week, it felt intrusive, which of course was what it was meant to be. Do any of us really want advertising on our food? *The Wall Street Journal* recently reported Pizza Hut's failed plan to project their logo on the moon with lasers. They were dissuaded not by common sense or good taste, but because it was technically impossible. It's all part of a trend where more and more public space is becoming privatized.

Between the stickered bananas and the ads over the urinals and on the floor of our supermarkets, we're exposed to 3000 commercial messages a day. That's one every fifteen seconds, assuming we sleep for eighth hours, and I'd guess right now there's someone figuring out how to get to us while our eyes are closed.

Advertising is a 450 billion dollar business. That's just media advertising. When you throw in packaging, point of purchase and direct mail, it's closer to a trillion. A trillion dollars. This blitzkrieg of advertising is relatively new.

Much of advertising's growth — it's grown eight-fold since 1935 — came in reaction to America's new techniques of mass production, which required mass consumption.

In 1959, retailing analyst Victor Lebow wrote in the *Journal of Retailing*: "Our enormously productive economy... demands that we make consumption our way of life, that we convert the buying and use of goods into rituals, that we seek our spiritual satisfaction, our ego satisfaction, in consumption. We need things consumed, burned up, worn out, replaced, and discarded at an ever increasing rate."



# WHY

**MUST WE WAIT FOR OUR CLIENTS TO TAKE THE LEAD ?  
IS THERE ROOM IN OUR PARTNERSHIP WITH BUSINESS  
TO PLAY MORE THAN AN ETHICALLY NEUTRAL ROLE ?  
MUST WE HAVE A BLIND DEDICATION TO GROWING  
OUR CLIENT'S BUSINESS, REGARDLESS THE OUTCOME ?**



WE HAVE MADE AMAZING STRIDES  
IN CREATIVITY, TECHNIQUE AND ECONOMIC GROWTH.  
BUT HOW SATISFYING ARE THESE ADVANCES  
IF WE IGNORE OR EXPLAIN AWAY  
THE CONSEQUENCES OF OUR WORK?

HOW



AND SO, ADVERTISING EVOLVED FROM BEING a relatively passive source of information to a persuasive tool for manufacturing desire. This may be getting closer to the reason advertising is criticized: *the role we play in helping to create a consumer economy.*

Since 1950, Americans have consumed as much as all of the world's peoples who have ever lived. Our economy depends on it. Two thirds of our gross domestic product is consumer-driven. We have helped create a world of abundance that has been very good for a lot of people. Not just everyone in our business. Virtually everyone in our country, and every industrial country, has reaped rewards from our consumer economy.

According to the 1998 *UN Human Development Report*: "More people are better fed and housed than ever before. Living standards have risen to enable hundreds of millions to enjoy housing with hot water and cold, warmth and electricity, transport to and from work – with time for leisure and sports, vacations and activities beyond anything imagined at the start of the century."

Unfortunately, this describes only a small part of the world. *And the disparities are deep.*



I'VE CREATED A PIE CHART — a pizza pie chart (*fig. 1*) — which shows the way personal consumption is divided. The fifth of people in the wealthiest industrial nations — US, Canada, Europe, Australia and Japan — account for 86% of total private consumption expenditures. The middle three fifths account for 12.7% of the spending. The bottom fifth account for 1.3%

The richest fifth consume 58% of the world's energy, 65% of the electricity, 87% of the cars, 74% of the telephones, 46% of the meat and 84% of the paper. In each of these areas, the share of the bottom fifth is in single digits. Some immediately see a problem there. The disparity is too wide to be equitable. It's not fair.

But suppose you look at this in another way. Suppose you see this pizza not as finite, but as a snapshot, a step along the way towards a superabundant world. One day, can't everyone have the TVs, cellphones, SUVs, video- games and mega-malls that we have?

Simply put, *no*.

To understand why, we have to look at the idea of sustainability. In a sustainable system, consuming doesn't deplete or permanently damage resources. Thirty years ago the environmentalists told us the problem would be that we'd run out of oil, or non-renewable resources. Good news. We haven't. The bad news is that the way we consume hurts the world in two other ways. First, we're overusing renewable resources. Things like water, fish and wood. We're using them faster than the earth is able to regenerate them. We're cutting down trees too fast; we're overgrazing too much land; we're over-fishing.

Second, we're overextending the earth's sink capacity. The earth has a natural ability to absorb waste, as long as we don't push it to do more than it can handle. Consuming as much as we do creates an enormous amount of stuff, gas and solid waste.

What about recycling?

Recycling is a good idea, and it makes us more aware of the issue of waste, but it doesn't touch the problem. Most of the waste comes from the manufacturing, packaging, and distribution of what we use — things beyond our control. Per capita waste has increased three-fold since 1980.

Basically, it won't work to keep going the way we're going. We can't sustain it. If everyone consumed the way Americans do, we would need four more earths to support it. *We've reached our limit*. Many of the people working on this dilemma, scientists and sustainability experts, have arrived at a common solution. If we compare their solution to where we are headed as an industry, it may hold the answer to why we're targeted by critics.

LET'S LOOK AT THE PIZZA CHART in a different way. This is the way Alan Durning of the Worldwatch Institute analyzed the division (*fig. 2*).

The *overconsumers* are the 20% of the people living in industrial countries. They're the ones consuming at a rate that cannot be sustained.

The *sustainers* are the middle 60%. They have electricity, clean water, adequate food. They have fewer cars, and depend more on public transportation. They're not deprived. And their style of living does not threaten the earth.

The *excluded* are the bottom 20%. They have very limited and in some case no access to clean water, safe food, shelter and health care. Because of their dependency on the land, they also deplete resources in an effort to survive. So, surprisingly, their style of living also threatens the earth.

In order to create a sustainable system, the bottom 1.1 billion people must increase their consumption levels, the middle 3.3 billion must continue down the same road, and the top 1.1 billion need to consume in more appropriate, responsible ways (*fig. 3*).

In fact, if we look at where our industry is heading (*fig. 4*), we're ignoring the *excluded*, encouraging the *sustainers* to join the *overconsumers*, while pushing the overconsumers to an entirely new stratum: *super-duper-overconsumers*.

Despite being keenly aware that we live on a finite planet, with a limited amount of resources, we continue to perpetuate a world-view of continuous, unlimited and ever-expanding consumption. We continue to encourage runaway spending, in direct opposition to the sort of action recommended to get us out of the mess we're in. That's how ecologists and scientists are looking at it. Let's look at advertising from a sociologist's view.







Fig. 1 PERSONAL CONSUMPTION EXPENDITURES (SOURCE: UN Development Program)

Despite being keenly aware that we live on a finite planet, with a limited amount of resources, we continue to perpetuate a world-view of continuous, unlimited and ever-expanding consumption. We continue to encourage runaway spending, in direct opposition to the sort of action recommended to get us out of the mess we're in.



Fig 2

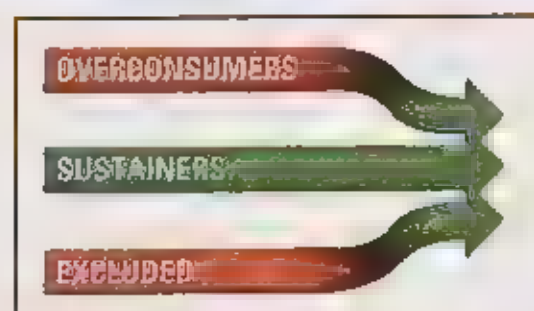


Fig 3



Fig 4





# WHAT

WHAT IS MOST IMPORTANT TO US?

THAT WE MAKE OUR WORK MORE ENTERTAINING?

OR THAT WE MAKE IT MORE EQUITABLE?

THAT WE START ANOTHER CREATIVE REVOLUTION?

OR ARE WE IN NEED

OF A DIFFERENT SORT OF REVOLUTION?



## Advertising apparently works.

We're spending more than ever. Yet somehow we're not keeping up. The social demands of spending rise faster than our income. A Roper Center poll revealed that the amount of annual income required so that you can "fulfill your dreams" doubled between 1987 to 1994. Luxuries have become "necessities."

As my wife and I build a home together, we've discovered that there are standard items that we're almost expected to own, the required trappings of being a young American couple: an answering machine, a cordless phone, at least one television, cable TV, a VCR, a stereo, cassette player and CD player, a microwave, dishwasher, washer and drier, air conditioning, two cars. Owning these things would have made you the talk of the neighborhood barely a generation ago. Now you stand out by not having them.

Trying to keep up has its costs. Credit card debt is at the highest ever, doubling from 1990 to 1996. Household savings are at the lowest point ever, one fourth of what they were 15 years ago. Do you know how many households making more than \$100,000 say they can't afford everything they really need? 27 percent.

How much is advertising responsible for this? To answer, it may help to examine the way advertising works – the process that goes on in the mind of a person targeted by our ads.

Advertising's goal, of course, is to make you want something. To create desire. That begins by making you unhappy with what you currently have, or don't have. Advertising widens the gap between what you have and what you want. Wanting to buy something, then, is a response to the feelings of dissatisfaction, envy and craving. A perpetual state of conflict.

It's on these emotions that a world economy and a dominant philosophy have been built, encouraging the act of spending to increase personal happiness, well-being, and ultimately, one's identity.

These aren't controversial ideas. They're merely a description of the process.

When I use the word advertising, I don't mean any individual ad. A particular ad can be entertaining or funny or touching or boring. We need to look beyond the emotional reaction created by a specific ad and look at the combined effect of the thousands we see.

Advertising's influence comes from the common theme underlying every ad, repeated thousands of times, day after day after day: *Buying things will make you happy.*

When you build a system on a foundation of desire, dissatisfaction, envy and inadequacy, people buy things, yes, but it's no surprise that it happens at the expense of some damage to the psyche.

The dangers of materialism is one of the few topics virtually every world religion agrees on. Which tells me we should pay attention. It only takes two world religions to agree to keep me from eating pork. And if materialism's not bad enough, we are increasingly telling

people that their non-material needs may be fulfilled through consumption.

Increasingly, account planning involves using anthropologists' tools to determine deep human longings – freedom, belonging, fulfillment, power, love – and showing how our clients' products can fulfill those needs.

In a speech to the American Association of Advertising in April 1999, the chairman of the agency conglomerate Interpublic Group admitted that "The people who sell you sport utility vehicles are selling you the means to go anywhere you like. You're almost certainly not going to go there. But you are going to feel pretty powerful. They're putting you in the Power Business, the Feel Good Business."

To claim that a particular brand of SUV will make you more powerful is not exactly a lie, but as essayist Jonathan Dee wrote, it's "a kind of truthlessness." In perpetuating that truthlessness, in telling people it's not who you are, it's what you own, advertising distorts something essential about ourselves, something invisible, but possibly the most important aspect of our humanity.

Ecologic unsustainability, social instability, materialism, spiritual damage. Wow. What do we have to say about this?

My first response, when confronted with the effects of over-consumption and my involvement as someone in advertising, was utter denial. I never in my life intended to widen the inequality gap or misuse natural resources or create a world hooked on junk. Furthermore, I've never even met a person who has! We are good people. None of us, as far as I can tell, intended for this to happen. I just wanted to meet James Brown! How did it get so out of hand?

When cars first came out, people thought of them as clean transportation, because horse manure didn't come out of the tail pipe. But the auto business quickly learned that they weren't as clean as they originally thought. Advertising's not as clean as we originally thought.

I disagree with the critics who think that people in advertising are creeps. My research, conducted with hundreds of people, tells me that people in advertising are thoughtful, intelligent, idealistic, compassionate, creative. In short, all the traits necessary to do the right thing. Unfortunately, we are often paralyzed because though we recognize some of the shortcomings of our business, we don't know where to start.

A good place to begin is by confronting the fact that some of the consequences of what we do as an industry don't always line up with what we believe as individuals, and see what we can do about it.

Someone must be thinking: "You're not criticizing advertising, you're criticizing capitalism. We're the tail of the dog. Advertising is simply a tool of corporations."

It is true that we cannot expect a revolutionary change in advertising without a revolutionary change in business. This has already begun.



Ray Anderson is the CEO of Interface, a \$1 billion carpet company that's part of one of the earth's dirtiest industries. By its own count, Interface produces over ten thousand tons of solid waste, 600 million gallons of polluted water, and 62,000 tons of carbon dioxide every year.

Recently Anderson had an unlikely address for his shareholders: "I am a plunderer of the earth. Someday people like me may be put in jail." Interface, with the help of an environmental consultancy from Sweden called *The Natural Step*, is one of a number of corporations taking major steps to retool itself towards conducting business in a sustainable way.

One of Interface's neater ideas: leasing carpet instead of selling it. It allows them to control the recycling so that the carpet doesn't end up in a landfill.

As Anderson said, "Business and industry have to change or we will take the Earth down with us. This is the next industrial revolution."

### *This brings up a critical question:*

Must we wait for our clients to take the lead? Is there room in our partnership with business to play more than an ethically neutral role? Must we have a blind dedication to growing our client's business, regardless the outcome? If our clients are leading us down a path that is not socially or ecologically sustainable, or that is harmful to human nature, do we resist, and how?





## I don't think any of us like the idea of being ethically neutral.

Every industry has an ethical code, a line not to be crossed, no matter the cost. Economist and philosopher John Ruskin called this line the "due occasion," when it is a person's duty to die rather than go against a principle critical to his or her profession. What are those due occasions? Ruskin said, "[For] the soldier, rather than leave his post in battle. The physician, rather than leave his post in plague. The lawyer, rather than sanction injustice."

What is our due occasion as advertisers?

One man took a stab at identifying it. He ran an ad agency in New York. In one of the last statements he ever made, in the preface to a book he never finished, Bill said: "You and I can no longer isolate our lives. We must practice our skills on behalf of society. We must not just believe in what we sell, we must sell what we believe in."

Bernbach's words are deceptively simple.

"Believe in" is more complicated than whether we personally like a product. A product must be evaluated as to how it affects the entire community. Even beyond choosing products we believe in, can we continue to promote reckless spending given the evidence of how it affects the health of people and the planet?

It seems to me, knowing as much as we do, we can't go back to our cubicles and merely argue about concepts. It's like rearranging deck chairs on the Titanic. In light of what we know, debating meaningless issues such as merits of East Coast vs. West Coast advertising has gone from irrelevant to absurd. There's nothing wrong with improving creativity and debating techniques, but it must be done within a wider context. What is most important to us? That we make our work more entertaining? Or that we make it more equitable? That we start another creative revolution? Or are we in need of a different sort of revolution?

We have made amazing strides in creativity, technique and economic growth, but how satisfying are these advances if we ignore or explain away the consequences of our work? Wouldn't we find deeper joy in celebrating our creativity if it existed within a broader context? Don't we want to say, "I feel good about my job," not because we have fun or because we work on cool commercials, but because our profession contributes to human growth and is good for the health of the community?

It's unrealistic to think advertising will start a revolution. Advertising isn't meant to set social policy. But advertising is very effective at listening and reacting to public will. And the public seems to be catching on to the costs of our extreme patterns of overconsumption.

In a 1995 Merck Family Poll, 82% of Americans agreed that "Most of us buy and consume far more than we need. It's wasteful." In the summary of the poll's findings, the report's authors state: "People of all backgrounds share certain fundamental concerns about the values they see driving society. They believe materialism, greed and selfishness increasingly dominate American life, crowding out a more meaningful set of values centered on family, responsibility and community."

I don't need a poll to tell me this. Because I know, when it comes down to it, that the road of reckless materialism is unsatisfying to the human spirit. The world is waking up. Maybe because of the millennium, change seems easy to embrace right now. How will we respond?

Change is easy for us. We can change in an instant. Unlike the changes Ray Anderson made at his carpet company, we don't have factories to re-tool or technologies to improve or components to reinvent. We only have to change in our minds, and once we do, we've changed for real.



**IF OUR CLIENTS ARE LEADING US  
DOWN A PATH THAT IS NOT SOCIALLY  
OR ECOLOGICALLY SUSTAINABLE,  
OR THAT IS HARMFUL TO HUMAN NATURE,  
DO WE RESIST, AND HOW?**

**HOW**



## WHAT SORT OF CHANGE DO WE NEED?

It's time to revise our industry's code of ethics. In 1924 we identified our principles and wrote them up as the *AAAA Standards of Practice*. We must rejuvenate and reclarify those standards given what we now know about the state of the world and our relationship to it. The code asserts, among other things, an obligation to the public and a dedication to expressing the truth. "The truth" is tough to pin down, but it certainly cannot include promoting ideas or products that are harmful to the health of the planet or society at large. I believe we all agree on this in principle; it's just a question of defining what it means.

For example, many agencies already take stands against tobacco, because it is easy to see the link between tobacco and the ill-health of the community. The link between other products and the ill-health of the world is often less obvious.

The 1998 *United Nations Human Development Report on Consumption* helped clarify that link.

"Consumption clearly contributes to human development when it enlarges the capabilities and enriches the lives of people without adversely affecting the well-being of others, when it is as fair to future generations as it is to the present ones, when it respects the carrying capacities of the planet, and when it encourages lively, creative individuals and communities."





With that as a guide,  
I propose three clarifications, restatements,  
of our industry principles:

## I

## PROMOTE ONLY THOSE GOODS AND SERVICES THAT BENEFIT HUMAN DEVELOPMENT.

*As I said, I believe we all agree with this in principle.* None of us would promote cigarettes for babies or a home security system that uses landmines. But it's never that black and white. How do we determine something that seems so subjective? To a certain degree, it will always be subjective, but there are questions we can ask:

How is the product made? Does it responsibly use natural resources? Does manufacturing it create unnecessary waste or pollution? What are its health, safety and environmental impacts?

— Is it produced equitably? Are the people on the assembly line empowered or exploited?

— Is it distributed fairly? Does it benefit one group disproportionately?

— Does it contribute to the growth of communities? Does it help us meet our needs? Does it make people more creative, strengthen them, bring them together? Or does it isolate and separate people?

As we change our priorities from short term gains to long term and carefully scrutinize our clients, customers have demonstrated they're willing to meet us halfway.

Whether it's the increasing consumer support of fairly-traded coffee, which insures that small coffee producers are not exploited, or the recent student movement protesting sweatshop manufacturing of college apparel, which the *New York Times* called "the biggest wave of campus activism since the anti-apartheid movement in the 1980s," people are beginning to understand the inter-relatedness of their buying and consuming decisions and the rest of the planet, and demonstrating that they are willing to make the right choice.

The second principle is also  
a reclarification  
of our industry's commitment to the truth:

## II

## REFRAIN FROM PROMOTING RECKLESS, IRRESPONSIBLE, COMPETITIVE CONSUMPTION.

*Advertising as a force to create false needs* is a relatively recent phenomenon, tracing back to less than a century ago. Is it possible for advertising, while remaining creative and effective, to return to its original purpose of informing and educating?

If we are committed to the truth, we must ask ourselves, is it truthful to promise that material goods will fulfill deep, human, non-material needs? Is it truthful to market high-cost status goods to the urban poor? Is it truthful, knowing what we do about the effects of consumerism, to continue to promote it as a viable lifestyle?

Can we sell without doing these things? It depends on which aspects of human nature we choose to speak to with our work. Do we encourage greed? Do we speak to people as individualists pursuing maximum personal gain to the exclusion of others, or as members of a community, a person whose choices affect a larger group of people?

My third proposal concerns the way we market to a demographic group that represents over 200 billion dollars of spending power. Children.

Our industry has had impressive results at marketing to kids. I recently heard a planner tell the story of



researching the target audience for a lollipop commercial. The target was kids aged five to twelve, but her research had shown that there are sharp divisions within that group. Five- and six-year-olds like bright, bold colors and busy things to look at. Seven- to nine-year-olds like funny sounding words they can repeat. Bobbley-wobbley. Toodley-woodley. Ten- to twelve-year-olds like seeing adults in foolish situations, because it makes them feel smarter and more in control.

She showed us the commercial based on her findings and it unsurprisingly featured a bumbling, clumsy adult on a busy, colorful set, talking about the lollipop using funny sounding words like bobbley-wobbley and toodley-woodley. And, she reported, kids bought up those lollipops by the handful.

Armed with such sophisticated tools, the battle for kids' dollars is relatively one-sided. According to an article in *American Demographics* entitled "Born to Shop," children as young as three ask for brand names. Six-month-old babies recognize corporate logos and spokesmen. Psychologists tell us that to a child, all information is educational. They simply cannot distinguish between advertising and other types of information. And so it is impossible to "target" them without being, by definition, manipulative.

Commercializing the experience of childhood has deep consequences. 93% of teenage girls say shopping is their favorite activity. As a society, we shake our heads and complain about how materialistic kids are, yet we refuse to see the connection between their values and our military-scaled marketing to them.

While some believe the answer is media-training for kids, I believe that the blame-the-victim approach puts responsibility on children instead of where it belongs, on us. In civil society, we must put the welfare of children ahead of economic benefit. We must follow the lead of countries such as Sweden, Denmark, Norway and the province of Quebec and ...

### III

#### BAN ALL BROADCAST ADVERTISING TO CHILDREN UNDER 12.

*Whether we will take such a radical step* depends on whether we believe this group holds more value as consumers or as children. This is an ambitious call-to-action. Maybe it's unrealistic to expect that we would change a system that, at least in the short run, benefits us. But I'd like to think that all of us would rather participate in a system that is healthy and fair. I'd like to think that we have the capability to understand that our ultimate well-being is tied to the community's well-being, and that exploitative relationships that may initially benefit us will eventually cost us, either through a damaged planet, a damaged social structure, or a damaged soul.

**But how many people reading this have the power** to implement such a dramatic plan in an agency? Some of us do. But most of the people able to make such changes probably stopped reading a long time ago. "He's nuts. He doesn't understand reality. He doesn't understand the way life works." I wouldn't blame them. In their shoes, I'd probably think the same things. They're too invested to risk making any dramatic changes.



*But on the other hand*, you might be feeling bothered by some of the things I've written – they might be things you've thought yourself – and you might be feeling a bit powerless to do anything. You might find yourself a week from now, taking a shower, drinking a cup of coffee, and some of these ideas are still nagging at you. I would pay attention. I would pay attention, because as my friend Ken said, that is a gift. The gift of hearing. It is the first gift you will have to put to use if you want to affect any change. Real change will not come swooping in with the adoption of an oath, it will come gradually, as one by one we become aware of these issues and question our individual roles.

Your second gift landed you your job. Your creativity, your intelligence, your ability to look at problems in unusual ways. No one else is in the position to make as much difference on these issues as you are. Not social workers, not teachers, not priests. No one else has the creativity, the energy and the opportunity that you have. As a person with the gift of creativity, confronting these sorts of issues is your heritage.

According to anthropologists, in primitive cultures and ancient tribes it was the creative people, the men and women who saw visions and could create artistic objects, who served as the conscience of the community. They were the priests and shamans. Your genes are practically commanding you to do something!

Where to begin? Look into these issues for yourself. Read the *UN Human Development Report on Consumption*. Look into the work being done by the places like the *Center for a New American Dream* ([newdream.org](http://newdream.org)) and the *Positive Futures Network* ([futurenet.org](http://futurenet.org)). Talk about these things at work. Have a conversation with your boss. Talk with your friends. Start a discussion group.

These issues are often bewildering. But the good news is that we don't have to have a complete answer. We just need to have a desire to earnestly pursue these issues, to seek a complete understanding of our work and its effects on the world. If we shine a light on what we do, I am confident that truth and our best instincts will combine to help us take the right steps.

As social activist and educator Howard Zinn said:

*"If we do act, in however small a way, we don't have to wait for some grand utopian future. The future is an infinite succession of presents, and to live now as we think human beings should live, in defiance of all that is bad around us, is itself a marvelous victory."*

Jelly Helm is an Associate Professor at Virginia Commonwealth University Adcenter, a graduate school of advertising in Richmond, Virginia. Previously Jelly was a Senior Vice President/Group Creative Director at The Martin Agency, and before that a Creative Director at Wieden & Kennedy in Amsterdam. Jelly is from Louisville, Kentucky.

JELLY HELM, *Saving Advertising*

TYPEFACE USED ON THIS PAGE: VENDETTA LIGHT VENDETTA LIGHT SMALL CAPS, VENDETTA LIGHT ITALIC 14/18 PT  
BOTTOM QUOTE VENDETTA MEDIUM 18/20 PT



Dear Readers,

Due to space limitations, we were not able to publish our regular "The Readers Respond" section in the past two issues.

We do always very much appreciate your comments, positive and negative. So we saved up all your letters and are publishing them here.

Dear Emigre,

I bought my first *Emigre* magazine yesterday (number 49, the most recent here in Finland), and was so disappointed. I paid 65 marks (approximately 12 dollars) for such crap. Not even one proper picture. I promised myself that I will not buy a second one. And I will tell my friends, too. What a waste of money! Even the Bible is more entertaining. I want my money back!

Juska,

Finland

Dear Emigre,

Please continue my subscription to your incredible magazine. I especially enjoyed the recent "Everything is for Sale" issue (*Emigre* #49) with your *Adbusters* coverage and interviews. If you're right, and there are no hot-button issues in the state of graphic design, it's because we, as designers, are in a state of flux and redefinition as to where our territory and responsibilities begin and end (which media? what circumstances?) Graphic designers are ultimately communicators who have to stretch outside their own conventions in response to changing technology-based media. Tech designers who work in these media are becoming graphic designers and graphic designers want those tech skills because that's where corporate U.S. is throwing its dollars.

Yup. Things are changing. I'll continue to read about *Emigre's* heroes.

Truly,

Vicki Olds,

San Francisco, CA

Dear Emigre,

Congratulations. I finished reading my copy (#49) last night.

Lenore Weiss

Dear Emigre,

Thanks for the inspiring articles on *Adbusters's* Kalle Lasn & Chris Dixon. Since I subscribe to *Adbusters*, it was great to see a connection between my two favorite magazines.

The last issue, #49, was beautiful and smart. Thank you for making me think. As a designer, it's nice not

to be patronized and to be considered a thoughtful person with interests outside of the "design world." Keep up the amazing work. I can't wait for the Van Dyke Parks book. I saw him live in San Francisco last summer and have been hooked ever since.

Lisette Sacks,

San Francisco, CA

Dear Emigre,

I found the last three paragraphs of your introduction in issue #49 to be very exciting, and the magazine gave me a feeling of being not so alone. Thank you and good luck with whatever comes next.

Max Greenstreet,

Oakland, CA

Dear Emigre,

Oh, New York. After a long walk around SoHo on a windy day, I met my friend who was taking a typography class at Parsons. That night the teacher let me sit in and what was the teacher saying to the students? Have you gotten your homework completed? Show the letters you have made, put them on the wall and etc., and by the way, pass these around - copies of *Emigre* to be examined. People stopped talking and looked instead at what the teacher had brought in. And there you have it - the smooth, hungry process of devouring *Emigre* photos, design and writing began in that 3rd floor room that evening. I was there, I saw it, I was a witness and it was not planned.

The conversation was only about the type, the letters - what is an exciting R or Q? I suggested the broader discussion exists as an issue about design in general and type in particular. I added that type and design work in tandem and compliment one another. I mentioned that since everyone was looking at *Emigre*, they should be aware of the other works that were not just type. The booklets and the posters, and the fancy clothing by someone named Zuzana. I also mentioned the musical element of *Emigre*, suggesting that as focused as it is on type, it is also a creative outlet. And they looked at me like

I was out of my mind and they didn't say anything.

I realized that yes, perhaps I was veering off the subject and that it would be o.k. for them to just focus on type and fonts and that I did not need to go into other things. Manhattan has both creative and conservative designers and schools, and there is nothing wrong with that. I, of course, was not the instructor but I had the impression that the tone of the class was more open. It occurred to me also that when bringing up *Emigre* somewhere, there are several ways to begin and several issues that arise. So we can pick a single topic or we can take on the whole thing, whichever is appropriate.

And that's the case with design too. So now *Emigre* is a metaphor. I was there, I saw it, I was a witness.

Chris Cobb,

San Francisco, CA

Dear Emigre,

The adaptation of "Our Araby" in issue fifty was truly inspiring. At first I was upset that valuable magazine real estate was used for a photo essay and type specimen layout, but as I studied it, a sense of appreciation and even awe swept over me. I wish I had thought of it. And Martin Venezky always makes me wonder how he creates such beauty.

Steve Cooley,

Boston, MA

Dear Emigre,

I just did the first go-around with my latest copy of *Emigre* (fifty!) and it's so . . . so . . . well, so interesting! I just can't believe my eyes! It's so . . . unique. I mean, it's, like, so out there that I couldn't even say if it's good or bad . . . could I? I mean, like, it must be good . . . right? I mean, it's, like, breaking new ground . . . isn't it? And it, like, has to be good or else something's wrong . . . right? I mean if I don't get it, if I can't, like, understand it, like, what I'm looking at here, then it must be great . . . it must be art. It's, like, so slippery that I just can't get my mind around it. It's just so totally cool . . . isn't it? I mean, you know, like, it must be totally cool if I can't figure it out.



I mean, isn't that the criterion for attempting to qualify contemporary design? If it makes no design sense in any respect; if it's totally confusing and absolutely non-functional; if it's, like, a contextual fruit salad with more drivel than I'll ever be able to assimilate, let alone understand, in a lifetime, then it must measure up to the rigid standards of neo, post-x design [or whatever]. I mean this is, like, your mind, dood, and this is your mind on *Emigre*, dood, Whoa, someone get me a bucket because my un-evolved mind just can't handle it!

Robert

Dear Emigre,  
Fifty is beautiful, 'nuff said  
Jeffrey P. Shell

Dear Emigre,  
Issue 37, 38, and 51, which have Stephen Farrell's work, are very interesting. The "TOC" piece with writer Steve Tomasula was by far my favorite.  
I am glad you choose designers like Stephen Farrell, and others like Peter Maybury, who are not the designers that are usually featured in other publications.  
There is still some great original design out there. I'm glad you found some of it.  
Keep up the good work.  
Tim Jester

Dear Emigre,  
Congratulations on making everything small, obscure, uncomfortable and terrible. You suck.  
Love,  
Allen Weaver

Dear Emigre,  
Here's an idea for all your ennui: *pro bono*. Doesn't anyone out there believe in anything besides a clever italic or an ironic stock photo? "The state of design"? There's a big wide world out there, and contrary to what you may or may not have read, things ain't looking very pretty, friends.  
What's so bad about capitalism is not that it produces bad design or co-opts the new, but that there's a real human cost. (A severe one.) An

environmental one, too. (A massive one.) While you were working on that comp late that night how many acres of rainforest vanished? How many children went to sleep cold and hungry? Or went to sleep forever because their parents couldn't afford medical care? How many millions spent another birthday in jail? Or were "disappeared" by a governor they didn't vote for? Or were murdered because they spoke a different language or didn't wear the proper veil? Or were raped by their employer . . . at the factory that made that shirt you're wearing? Yeah, so what are you going to do about it?

There's a difference between an annual report for Lockheed and a country report from Amnesty International. Does anyone know what "samizdat" means anymore? You designers have the tools of the media right under your pudgy little fingertips! Give a stage to the disenfranchised! Broadcast the voices of the invisible! Pry open the sleepy eyes of the complacent! Jam the media! Organize your work place! Speak truth to power! Venture forth into your community. Just get off your ass! "Resistance" indeed. What the hell are we in this for anyway? A new look? A clever "concept"? A couple of blue ribbons? A fast buck? The esteem of your peers?

What will be your legacy?  
If you're not part of the solution, you're part of the problem. Stop your whining and do something.  
P.S. Thanks for the great magazine.

John Emerson,  
New York, NY

Dear Emigre,  
I'm looking forward to something editorially refreshing. The design-is-art-or-I'll-break-your-teeth shouting match that's been going on for the past several years has about worn itself out. My philosophy is simple. If a client pays me to solve a problem, I'm probably designing something . . . a brochure, a sewer system, whatever. If I'm creative enough, the solution should take on an artful elegance. But it's not Art. It's Art if I have to do it to get it out of my nightmares and into R-space

[canvas, a web site, whatever], regardless of whether someone wants to pay me for it.  
As for the knuckle-headed comment some while back about your web site, so what? Your site is there for a reason, it works (I've used it to buy stuff, so I know it works), and it looks a hell of a lot more professional than some of the hung holes that people are pouring \$\$millions into. Keep it up and thanks for the free subscription.

Dave Dike

Dear Emigre,  
I am sick of all the criticism about the state of design in the USA. I am a designer working in Guayaquil, Ecuador, and here is where the shit is, not there. The few good designers working here (including my studio, DUO Communications) are struggling with bad clients and worse payments, as well as the lack of places in which we can study graphic design, and the impossibility of access to seminars or exhibitions. All you designers in the USA should be the happiest in the world. Try to work when the highest payment you receive is \$90 for a logo.

Jaime Nuñez Del Arco,  
Ecuador

Dear Emigre,  
I have always enjoyed your work. I was particularly excited by the recent publication of "First Things First Manifesto 2000" and the piece on our friend P. Scott Makela by Katherine McCoy. If we can't rely on *Emigre*, who can we count on? I am sending a copy of a manifesto written in 1992 for you:

**Existential Design 1992**  
This is a belief held by some contemporary designers who seek to explain their identity through graphic design. We aim to utilize design as a means to communicate and also as a way to understand the theoretical impulses and emotions within ourselves. Like painting, sculpture, and other disciplines of fine art-making, we seek to create forms that encode our process and individuality through our design. Content is layered with journal entries, social commentary and the preoccupation of placement in the

world. This position coincides with the philosophical ideals of existentialism, a philosophical position which, during the 1950s and 1960s, held that existence is prior to essence and that man is responsible for what he makes of himself. In essence, this philosophy celebrates the spirit of individuality. This idea is at the center of the activities and purpose of our design.

**Manifesto of Existential Design**

1. Graphic design is a vehicle to reveal oneself.
  2. The hand of the artist is imperative in the forms we create, since graphic design is a multi-disciplined practice that speaks of our individuality and leaves proof of our existence.
  3. We are not driven by the computer to create forms.
  4. We place emphasis on a concrete, engaged existence and our relationship to culture and society.
  5. We celebrate individuality and dissolve the notion of celebrity.
- I hope we can continue some kind of dialogue beneficial to each other and for the sake of design in our culture.

Respectfully yours,  
Dave Martinez

Dear Emigre,  
As a design student, I've never wanted to be someone who designs soap packages and brochures for Viagra. I've always thought that design could be something more worthwhile and meaningful. "First Things First 2000" sums up a lot of the same thoughts I've had for years. I am just now realizing that my whole perception of design has been mostly commercial. My teachers, the design magazines, and even almost all of the well known designers have made design out to be something primarily commercial with a tiny chance for social implications.  
What's the reality of First Things First? How realistic is it to incorporate the manifesto's principles into my future as a young designer? And what about all the great designers who have signed the manifesto? Haven't they made a fat buck or two off the consuming public? Or have



all of them just changed their ways? I only ask these questions because I honestly don't know.

Pablo Airth

Dear Emigre,

First, let me congratulate you on your move away from being a whining-forum, and back to actual typography. I think you've now arrived at a beautiful match of content and social philosophy. I'm writing this letter motivated by your piece on the Deseret alphabet. Whether something fails or succeeds, there is always much to learn. And in this case I find the lessons to be surprisingly relevant and timely. Considering that the Mormon community in its formative period was a highly isolated and centralized society, I think there was actually a good chance of alphabet reform succeeding. However, instead of expanding on the existing Latin alphabet (thus minimizing the learning effort), the Deseret project adopted a set of entirely new shapes, and I feel that this proved to be its fatal flaw. It's tempting to think that the problem was simply "bad design," but the political context sheds an entirely different light on the process. Because of religious persecution, the Mormons carried out a wholesale exodus to a comparatively uninhabited part of the US, and it follows that they wanted to be as different as possible from their adversarial external environment. For Young, the new alphabet would have been just another tool — albeit a powerful one — to combat the assimilation of his sect (by reinforcing its identity), and I see this sociopolitical consideration as being central to the very design methodology of the Deseret alphabet.

Politics has also played a role in motivating the success of reform efforts. Ataturk's conversion of Turkey's writing system from Arabic to Latin is perhaps the best example. Although the Latin script is indeed better suited to the Turkic languages (thanks to fully marked vowels), the real reason that the reform actually succeeded is that after W.W.I., Turkey seriously needed to warm up to the West.

Against the sad demise of Deseret and the tainted success of Ataturk, there are some shining counter-examples. The Carolingian standardization, for one, formed the basis of the lowercase forms we use today. But perhaps the most notable instance is the gleaming example of Hangul, the Korean writing system: an alphabetic syllabary that has put to utter shame all other writing systems of the world, since its conception in the 15th century.

The thing is, even though the Carolingian and Hangul reforms were both of noble intent, in the end they succeeded because of their royal backing; the political system wanted them to succeed, and this leads to my central point: for better or worse, graphic design (where alphabet reform partly lies) does not play a central role in society; politics does. This actually ties in beautifully to the Manifesto debate, and implies that graphic designers are not as powerful as they might like to think. The good news is that it also implies that designers as professionals are not guilty of causing the deplorable state of contemporary society.

That said, graphic designers can nonetheless do good on a personal level, and in their field as well, independent of material reward: reform is never a certainty, but always a possibility!

Hrant H. Papazian,

Writing Systems Guy

Dear Emigre,

I just got my copy of *Emigre* number 52 and, as I was expecting, many readers have already replied to the publication of the "First Things First Manifesto 2000." I myself have some thoughts that I would like to share with you (since *Emigre* is one of the few design publications that offers some food for thought and is not only a glossy display window for designers or worse, advertising people).

I've been working as a graphic designer since I graduated in 1986, when I was still living in Milan, Italy. At that time I was working for a very ordinary design studio, for very ordinary clients, people

manufacturing and selling products or services in a plain, honest way. There's nothing wrong with that, but it was boring. The problems began when I realized that one of those clients (a hardware tools retailer) was making huge profits by buying its products (made with cheap materials in a cheap way) in China (very probably paying almost nothing for them) and repackaging them in Italy to make them look like quality tools. I thought that was wrong, and I realized that I wasn't able to work this way. I must confess that I've always been extremely politicized (my beliefs as well as my way of life), but my disgust wasn't necessarily "political." I really have a hard time with dishonest behavior and ultimately with the big pile of bullshit conveyed every day by the media and the advertising industry. I quit my job at the studio and I started to free-lance. Since then I've been working exclusively for not-for-profit organizations and cultural clients, designing record sleeves, posters and programs for theater and dance companies and so on. Usually, I design sleeves for CDs that I would have bought anyway, and posters for shows I would have gone to anyway. Contrary to what designers are generally understood to be, I don't see myself as a "problem solver." If I saw graphic design as a series of "problems," I probably would do something else. Professionally, I have never been so satisfied in my life, although economically I can't say that it has always been easy (most of the time it's not).

I've always experienced among graphic designers a total lack of critique or even the ability to express ideas and concerns about their profession. The general attitude I've found is, sadly enough, that of the prostitute: all clients are equal, they just need "professional" people "to solve their problems" and they pay for that. Graphic designers hide behind a sort of pathetic neutrality, claiming it's not their business to investigate the nature of their clients. So it was no surprise to find so many designers, in your "Readers Reply" section, repeating the same old mantras: "Design has

never had a responsibility to struggle for a better life for all," and "To hold designers culpable for these social and economic forces is laughable . . ."

Design indeed has responsibilities. Somewhere there are designers working for the weapons industry or for cigarette companies or for shitty food or shitty clothing companies. If they're not "culpable," they certainly are accomplices; they contribute to promote hideous ideas and products. They help sell crap. Instead of asking "What are you doing in your professional life to make this world a better place for all?," the question should be "Who are you working for and why?" But once again, you'll get the same old excuse; the companies manufacturing weapons see themselves as any other ordinary manufacturing company, run by respectable business men, selling to respectable people who don't see anything wrong with owning guns (as if you could use a gun in an "un-wrong" or decent way).

It also surprised me to see certain names among the manifesto's signatories, some of whom, as everybody knows, work (or have worked) for clients such as Nike, Audi, Volkswagen and Lamborghini. Not bad for designers so opportunistic to now stand up and encourage others to do the right thing.

Sincerely,

Fabrizio Gilardino

Dear Emigre,

When issue #51 came with the "First Things First 2000" manifesto printed on the cover, I was extremely excited. The manifesto and Rick Poynor's essay both articulated a lot of the things that I was feeling about graphic design. I wanted to write a letter to you the second I finished reading it. I wasn't going to discuss my support of the manifesto so much as make a prediction as to what the response in the next issue would be. I figured that there would be a lot of letters saying something to the effect of "Ideals are great, but I need to work" or "Yes, I agree that advertising has become the dominant mode of expression but



I just make them look the way they do. It's just a service." Now, I wish I had written that letter.

As the readers reply to "First Things First Manifesto 2000," the consensus seems to be "Nice idea, but get real." Loretta Staples's letter was the only one that was a bit skeptical of the idealism in the manifesto but was also skeptical of the design profession as a whole: a profession that relishes its position as the form givers of corporate America's "brand positioning," but then denies its impact.

Apparently, I should rest easy, though, because "the rise in consumption is not about graphic design; it is about capitalism channeling fear and greed." I guess capitalism is just some malevolent spirit that has found a portal into our collective consciousness. Nike, Microsoft, and Coca-Cola are certainly not involved, so "cutting-edge" designers David Carson, Jens Gelhaar, Why Not Associates, Robert Nakata, and many more should sleep very easily, knowing that indeed, the "milligram of what they hold at heart" (printer fuck-ups, photocopies, post-modern irony, and quirky typography) that they inject into ad campaigns for these companies is actually making the world a better place. I think the workers in Nike's factories should be really pleased that ads in America are so well designed and have such personal vision.

In "A Call to Arms Against . . .," the enlightened writers tell us that while graphic design can't change anything, "molotov cocktails will." They then go on to say that "We have an opportunity to enter into valuable dialogue with them [citizen-consumers], challenging the preconceptions of meaning and of the fabric that contains the messages. All this and more: In Ads!" Graphic Designers, listen up: A career in advertising will not only pay well, but you can challenge the preconceptions of meaning! Maybe you can try marketing pink cars to men, or you may be able to eradicate gender bias! Perhaps you can help Adidas reposition itself as an "honest, hard-working" brand. That would be leaps and bounds in the

movement to imbue inanimate objects with a work ethic. The "First Things First" manifesto is not a blueprint for cultural revolution: it is a call for graphic designers to look at where they stand in the scheme of things. It's not asking you to quit designing ads, but asking you to put as much effort into finding other outlets for your skills. Most letters to this magazine make the same point: "My day job designing biscuit boxes is not very fulfilling, but what am I supposed to do?" If you're spending 40+ hours a week being unfulfilled, you're in the wrong line of work. "First Things First" asks us only to examine our motivations, our complicity, and to take responsibility for the outcome of these.

Sparky Hardisty,  
Newport, RI

**Dear Emigre,**

I can't say I enjoyed reading it, but I certainly appreciated the article "Las Vegas versus Nature." Powerful and disturbing text, though excessively academic in style, with excellent photos. Never having been to the place, the piece got me to appreciate all the more the forward-thinking civic-mindedness evident in the 19th-century design of my home area — the Twin Cities — although much of course has been trashed or forgotten in the 20th! I have just one quibble with the Las Vegas article: not a single map? C'mon.

I also found the piece on the Deseret alphabet fascinating. Keep up the good work!

Peter Doughty

Vent  
Respond  
Comment  
Critique

snail mail  
4475 D Street, Sacramento, CA 95819  
fax  
916 451.4351  
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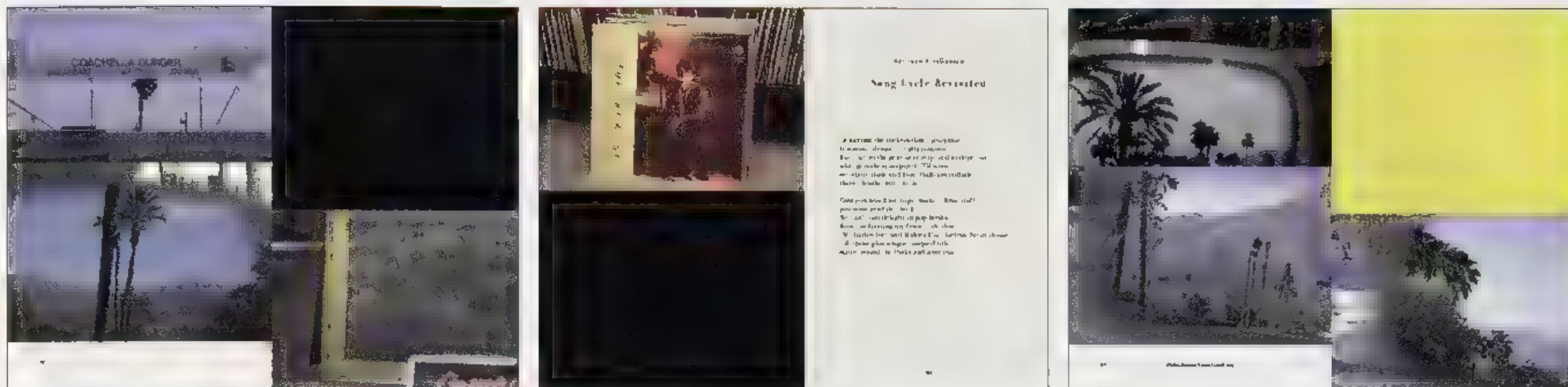
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# PALM DESERT

THE FIRST BOOK OF PHOTOGRAPHS BY EMIGRE MAGAZINE CREATOR RUDY VANDERLANS. IT IS BASED ON THE MUSIC AND LYRICS OF LOS ANGELES-BASED COMPOSER VAN DYKE PARKS AND PAYS TRIBUTE TO BOTH PARKS AND SOUTHERN CALIFORNIA. SOMEWHERE BETWEEN FACT, FANTASY AND FICTION, THIS BOOK VISUALIZES THE ENVIRONMENT EVOKED IN PARKS'S 1968 COMPOSITION "PALM DESERT," AND ECHOES HIS CREATIVE APPROACH OF BLENDING CLASSICAL, HISTORICAL, VERNACULAR AND ENVIRONMENTAL THEMES. THE RESULT IS A MIX OF FAN'S TRIBUTE, DOCUMENTARY PHOTOGRAPHY, IMPRESSIONISM, AND EXPERIMENTAL MUSIC REVIEW. WITH ESSAYS BY BRIAN SCHORN AND KENNETH FITZGERALD.

From the essay "Yucca Brevifolia Dixie Cup" by Brian Schorn, Palm Desert



## Published by Emigre

Palm Desert is the first book of photographs by Emigre magazine creator Rudy VanderLans. It is based on the music and lyrics of Los Angeles-based composer Van Dyke Parks and pays tribute to both Parks and Southern California. Somewhere between fact, fantasy and fiction, this book visualizes the environment evoked in Parks's 1968 composition "Palm Desert," and echoes his creative approach of blending classical, historical, vernacular and environmental themes. The result is a mix of fan's tribute, documentary photography, impressionism, and experimental music review. With essays by Brian Schorn and Kenneth FitzGerald.

The book also includes a bonus music CD containing the original track "Palm Desert" by Van Dyke Parks, as well as three adaptations by Emigre recording artists Itchy Pet, Home Jam, and the Emigre Sound Project. Total time 22 minutes.

96 pages, 10.5 x 7.5 inches, 100 photographs, cloth cover with blind emboss, sewn and case bound, with a CD attached in the back. **\$24.95**



"It is brilliant. An inspiring visual journey through the Palm Desert area of California, undertaken by someone who obviously cares for the works of Van Dyke Parks. Accessible to all who have been touched by Parks's surrealist lyrics and imagery. Beyond that, Palm Desert is a great artistic statement that can easily stand on its own." *Songcycler website*

"It's an evocative mix of the ethereal, regal, mythical and humane aspects of the Southern California landscape. The elegant simplicity of the entire presentation brings to mind the work of Ed Ruscha." *Pulse!*

"VanderLans's introductory essay is quite touching and his photographs combine the precision and obliqueness of their source material. There are several books that need writing on Van Dyke Parks and this may well be one of them." *Eye*

"The type, illustrations, paper, binding, and size all contribute to making this book a pleasure to look at and hold. The typography is a quiet lesson in proportion." *Lingua Franca*

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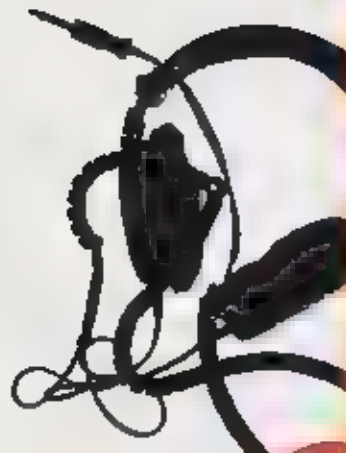
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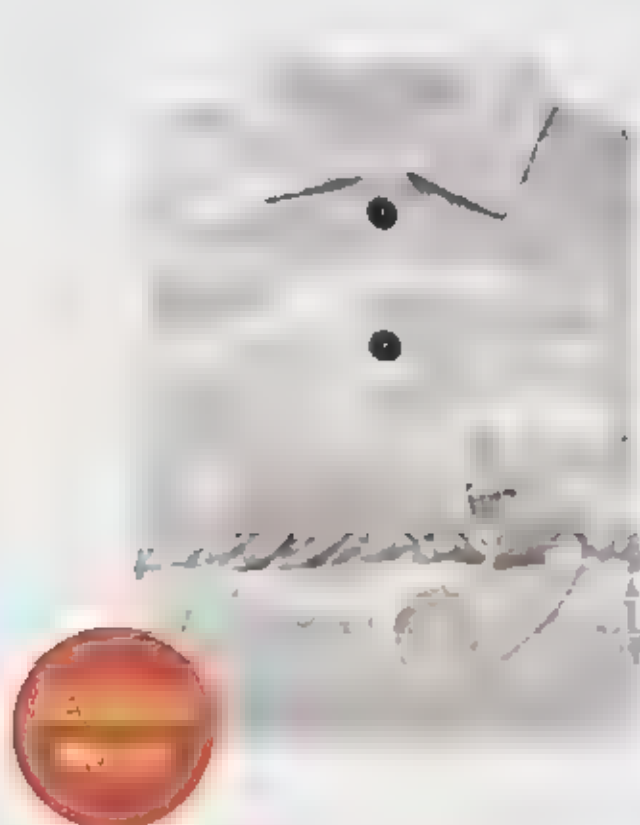


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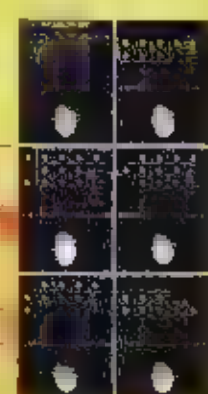


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writing and the presentation of artworks within an exhibition space. The book  
3 EXHIBITION SITES 4 ARTWORKS 5 PARTICIPANTS

title at Western Carolina University in February 1999. The exhibition featured digital

audio and video projects by artists/designers Marion Danneberg, Albert Peter Fries,

EXHIBITION CURATORS: JON ITCHA AND DEBORAH LITTLEJOHN

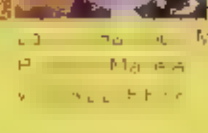
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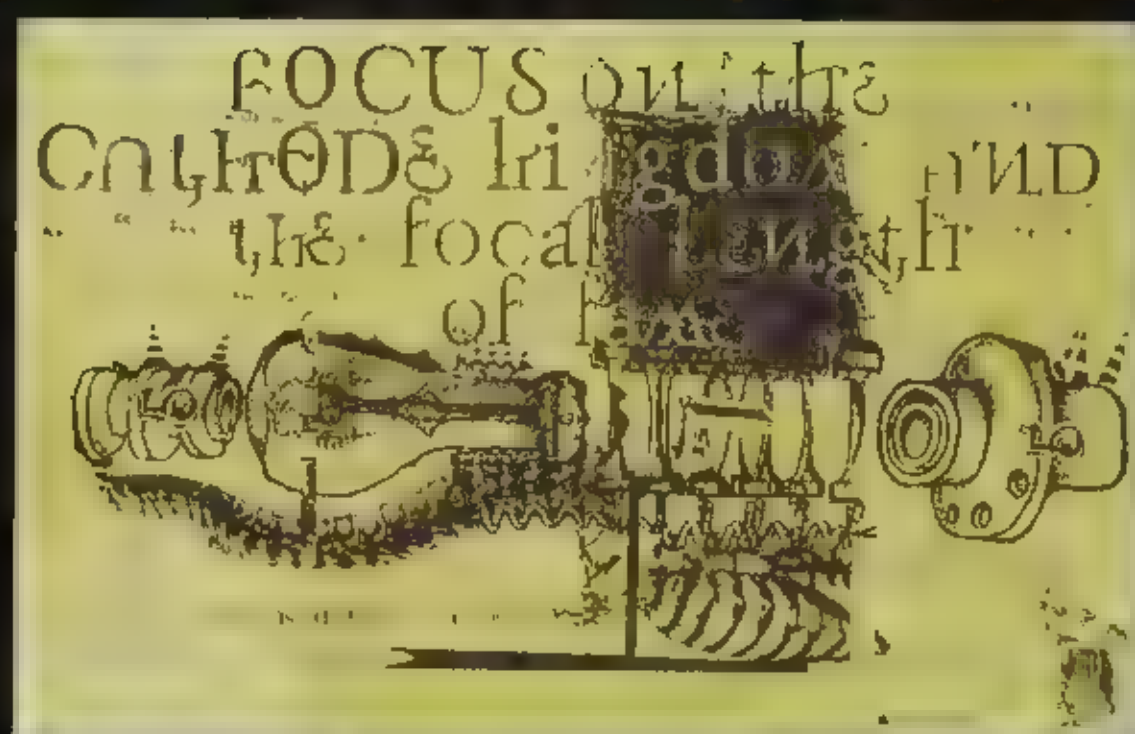
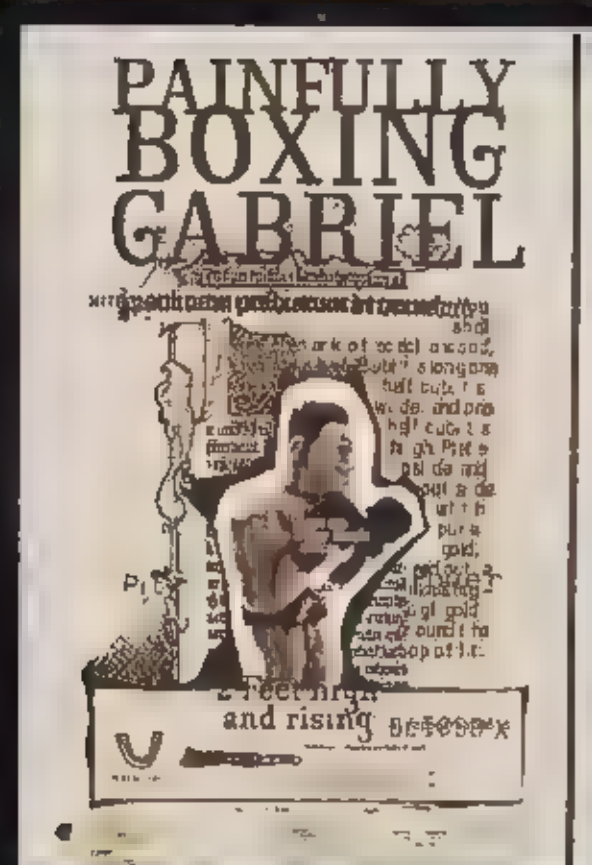
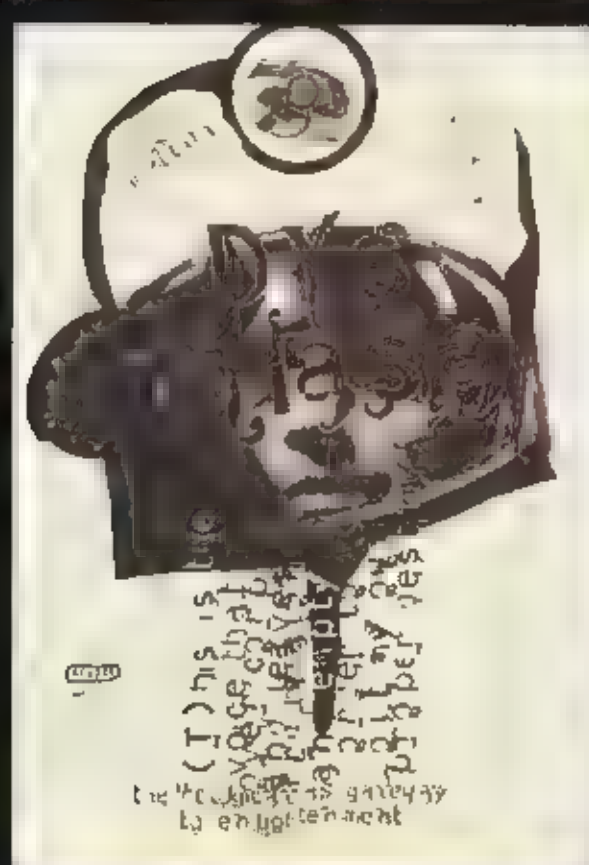
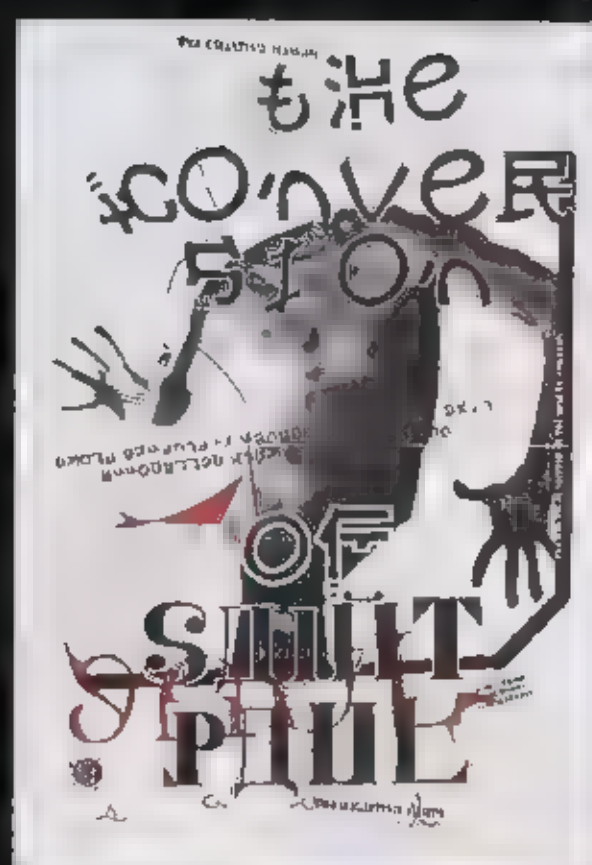
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# BOOKS

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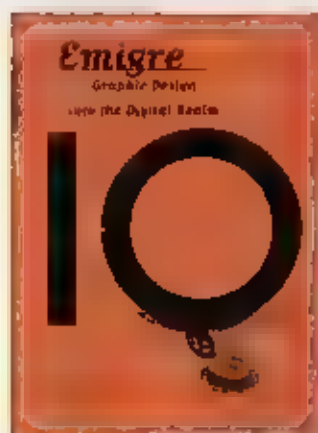


## EMIGRE (EXHIBITION CATALOG)

**Edited and designed by Emigre. Published by Drukkerij Rosbeek bv.**

In February 1998 Emigre received the Charles Nypels Award, an award which is assigned once every two years to an individual or institution that has made significant innovations in the area of typography. On the occasion of this event an exhibition of the work of Emigre was held at the Jan van Eyck Academy in Maastricht, Holland, and an accompanying catalog was published and printed by Drukkerij Rosbeek bv. The catalog, which was designed and compiled by Emigre, features essays by Rick Poynor and Lorraine Wild, a selection of quotes from back issues, as well as samples of Emigre's layouts and typefaces.

72 Pages, 7.75 x 7.75 inches, softcover with flaps, perfect bound \$20.00



## EMIGRE (THE BOOK): GRAPHIC DESIGN INTO THE DIGITAL REALM

**Edited and designed by Emigre. Published by Van Nostrand Reinhold.**

In 1984 Emigre magazine set out to explore the as-yet-untapped and uncharted possibilities of Macintosh-generated graphic design. Boldly new and different, Emigre broke rules, opened eyes and earned its creators, Rudy VanderLans and Zuzana Licko, cult status in the world of graphic design. 96 Pages, 11 x 15 inches, softcover, over 300 illustrations, with commentary from VanderLans and Licko. Essay by Mr. Keedy

Regular Edition: \$24.95

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Deluxe Edition: \$50.00

(4 item shipping rate)

The Deluxe Edition of the book is hand-signed by the authors and presented in a hand-made, cloth-covered slipcase

Deluxe edition also includes The Emigre Music Sampler No.3 CD



## EMIGRE MAGAZINE VOLUMES (#33-41 & 42-49)

**Published by Emigre.**

To celebrate the publication of its 50th issue Emigre put together 100 case bound sets (2 volumes each) containing "The Small Issues Series," Emigre 33 through 49. This collection of 17 issues gives a thorough and in-depth overview of the heated debates that raged throughout graphic design in the 1990s. These are also the issues that have won Emigre inclusion in the very first I.D. Forty, the Chrysler Award for Innovation in Design, The AIGA Gold Medal Award, and the Charles Nypels Award for Excellence in Typography.

This set includes the "collectors" issues Emigre 38 and 42 (Regular price \$50 each), as well as the original type specimen booklets introducing Hypnopaedia and The Apollo Program Font set

For information about the content of each issue see [The Emigre Catalog](#) 99.01 or go to [www.emigre.com](#)

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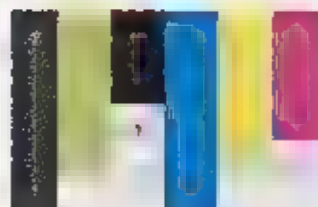


[\*\*\*\*]

Four-Letter Word, or [\*\*\*\*], is a magazine produced, designed, authored, and published by Thirstype. "FINK" is the second issue in a series of conceptual pop commentary that will focus on, look into, draw from, and fuck with, any and everything that captures the authors' attention. Better yet, [\*\*\*\*] will allow the reader to indulge in excessive production values and maximum rejuvenation of the self.

Each edition will be limited to 1,000 copies.

32 Pages, 8.5 x 12.25 inches, velour softcover with embossed bunny logo \$20.00

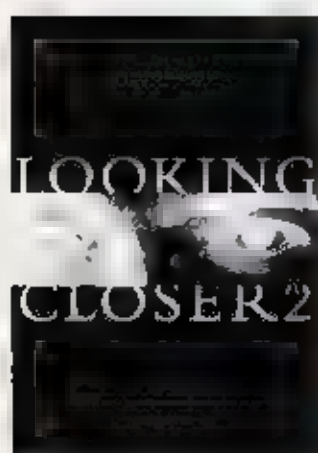


## THE GOOD LIFE (BLISS IN THE HILLS)

**A Thirst production.**

Written and designed by Rick Valicenti for the Friends of Gilbert. This lush book is meant as "a mid-life celebration of turning forty-five, twenty-three years of marriage...and two years of working at home with family, friends, and the occasional glitch in the software." The book is "starring his family and friends in the hood." 24 Pages, 18 x 11.875 inches, softcover, including dye-cut transparent pages. Hand-signed by the creators.

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## LOOKING CLOSER 2: CRITICAL WRITINGS ON GRAPHIC DESIGN

**Edited by Michael Bierut, William Drenttel, Steven Heller and DK Holland.**

**Published by Allworth Press. Co-published with the AIGA.**

Looking Closer 2 addresses the issues that have sparked discourse and discord over the past two years. And like the first, the second volume serves as an ad hoc textbook of graphic design criticism. Featuring commentaries, manifestoes, reviews, editorials, and reportage by, among others, Robin Kinross, Tibor Kalman, Ellen Lupton, Katherine McCoy, Veronique Vienne, Zuzana Licko, Rick Poynor, J. Abbott Miller, Jon Wozencroft, Ellen Shapiro and Andrew Blauvelt. 272 Pages, 6.75 x 10 inches, softcover.

\$18.95



## PALM DESERT

**Published by Emigre**

Palm Desert is the first book of photographs by Emigre magazine creator Rudy VanderLans. It is based on the music and lyrics of Los Angeles-based composer Van Dyke Parks and pays tribute to both Parks and Southern California. Somewhere between fact, fantasy and fiction, this book visualizes the environment evoked in Parks's 1968 composition "Palm Desert," and echoes his creative approach of blending classical, historical, vernacular and environmental themes. The result is a mix of fan's tribute, documentary photography, impressionism, and experimental music review

With essays by Brian Schorn and Kenneth FitzGerald.

The book also includes a bonus music CD containing the original track "Palm Desert" by Van Dyke Parks, as well as three adaptations by Emigre recording artists Itchy Pet, Honey Barbara, and Elliott Peter Earls

Playing time 21 minutes

96 pages, 5.5 x 8.5 inches, 75 full color and duotone photographs, cloth cover with blind emboss, case bound, with a CD attached in the back \$24.95



## PAUL RAND: AMERICAN MODERNIST

**By Jessica Helfand. Published by William Drenttel New York.**

This book contains two long critical essays on Paul Rand, arguably the most celebrated American graphic designer of this century. Helfand explores Rand's particular form of modernism and his role in creating the new visual language which revolutionized American design as both an art and a business. Helfand offers fresh insights into Rand's passionate interests in the European avant-garde, his seminal influence on American design education, and the enduring relevance of his work for American corporations, most notably for IBM. This is the first book on Rand since his death in 1996, and brings to light fascinating contradictions that make his legacy all the more distinctive. Designed by William Drenttel and Jeffrey Tyson. Set in Filosofia. 86 Pages, 4.5 x 7 inches, paperback in dust jacket \$12.00



## RUST BELT

**Composed and Recorded by Orangeflux: Kristina Meyer and Matt Fey.**

Rust Belt is graphic music; an expression of lyrics, harmonies and rhythms composed with type. Each of the fourteen tracks found on Rust Belt use typefaces created by Orangeflux to complement and communicate lyrical content. Instruments ranged from the classical (ink pen, letter-press, lead rubbings, and rubber stamps) to the more modern (computer, copier, scanner and laser printer). Guest artists include, Steve Garipey, Patrick Dorey, Sam Meyer and Allen Parmelee. Limited signed and numbered edition. Only 468 copies pressed. The 24 page, visual recording is offset pressed in one color, slipped into a die-cut dust cover, and placed in a 12x12 inch letterpressed, gatefold sleeve. Also included is a 12x36 inch, 2-sided, 2-color poster.

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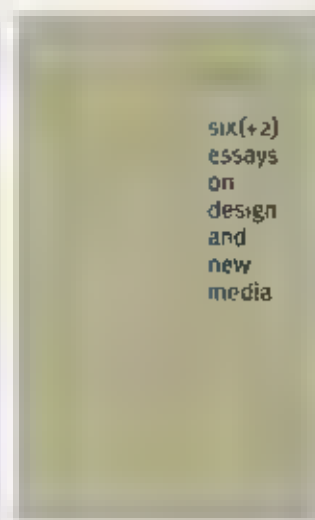


## AND SHE TOLD 2 FRIENDS

**Edited & designed by Kali Nikitas.**

This catalog documents an exhibit held at Woman Made Gallery in Chicago, Illinois, in June 1996. And She Told 2 Friends celebrates the female network that exists within the global design community and seeks to acknowledge the link between contributions made by women and the support and admiration that exists among them. By inviting two women to submit work and asking each one to do the same, and so on, this exhibit curated itself. Each designer chose their own submission, and provided the text accompanying their work together with their reasons for inviting their two "friends." Includes work by Barbara Glauber, Rebeca Mendez, Denise Gonzales Crisp, Ellen Lupton, Robynne Royle, Lorraine Wild and others

\$9.95



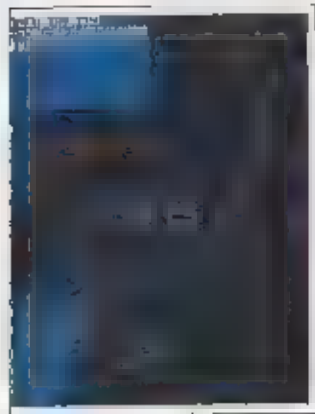
## SIX (+2) ESSAYS ON DESIGN AND NEW MEDIA

**By Jessica Helfand. Published by William Drenttel New York.**

Jessica Helfand is a designer who writes frequently about the impact of technology on the design professions. These essays, published in an earlier form in Print magazine in 1994 and 1995, examine the impact of design on information technologies, including the role of typography in screen-based media, the function of identity in on-line environments, and the questionable legacy of desktop metaphors in interaction design. Her overriding concern is that the race to provide information on-line neglects the experience—the drama, the emotions, the human connections—in short, the editorial content

76 Pages, 4.5 x 7 inches, softcover \$12.00





### NEW!

#### CHEW ON IT: NEW GENRE HYBRID LANGUAGE

Edited by Jon Jicha and Deborah Littlejohn

Designed by Deborah Littlejohn

*Chew On It: New Genre Hybrid Language* is the result of documentation, writing, and re-presentation of elements within an exhibition bearing the same title at Western Carolina University in February 1999. The exhibition featured digital audio and video works by artists/designers Marion Delhees, Elliott Peter Earls, P. Scott Makela, Laurie Haycock-Makela, and Piotr Szchalski. These artists were invited because of their inherent interest in developing new connections between language, content, and culture. The publication extends this examination of language and the connections between traditional ranges of media information, and our associations with these new technological forms.

Essay by Jon Jicha and Deborah Littlejohn. Interview with Piotr Szchalski. 32 pages, 8.25 x 10.75 inches, over 100 illustrations, 36 in color, softcover \$15.00



### NEW!

#### SOUL DESIGN

Works by 18 Graphic Designers

Curated and produced by Kali Nikitas

This exhibition and catalog gave designers, who are often restricted by client obligation, creative freedom and the opportunity to use their skills to communicate something rooted in their own history. Eighteen graphic designers were invited to submit one project-specific piece celebrating someone who has had a profound and meaningful effect on their life. Includes work by Allen Hori, Gail Swanlund, Jan Jancourt, Mike Kippenhan, Sara Cambridge and others, as well as essays by Arthur Redman and Rob Dewey.

40 pages, 11 x 17 inches, paperback \$15.00



#### 50 QUESTIONS 50 ANSWERS

Published by 124/3

This booklet was published on the occasion of "Emigre in Istanbul: An Exhibition of Typographic Design." Featuring a lengthy interview with Emigre's Rudy VanderLans presented in both Turkish and English. Produced and designed by Turkish designer Esen Karol.

48 pages, 5.75 x 7.875 inches, paperback in dust jacket \$12.00

## MULTI-MEDIA



#### AUDIOAFTERBIRTH

##### Addictions+Meditations

Music and video by P. Scott Makela and Laurie Haycock.

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#### THE APOLLO PROGRAM

##### Throwing Apples at the Sun

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Includes 11 fonts

Designed and produced by Elliott Peter Earls at The Apollo Program

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Be sure to ask for a free copy of *Throwing Apples at the Sun* with any order of \$300 or more.



#### THE CODEX SERIES (NO.1)

##### Narrative exploration beyond the book

Somewhere between a compilation CD and a digital fanzine, *The Codex Series* is a laboratory that explores the digital medium through narrative, design and the interactive. Issue Number One features the work of Josh Ulm, Tree Axis, Orangeflux and Volumeone. "Flashcards" explaining each project's intention and a mini poster are included with each issue. CD (Macintosh format only) \$12.00



#### AUDIOAFTERBIRTH

##### Combine

"Wow! Where did this disc come from? This doesn't sound like starter stuff; destabilizing the grid, jerking the digital clock, Mr. Makela knows how to control the machine by softening those quantized tracks."

##### Industrial Strength Magazine

"Audioafterbirth is a winning blend of industrial hip-hop, funky bass, and memorable tunes. Imagine an otherworldly mix of Nine Inch Nails, Bootsy, and Cole Porter. In-your-face technology and r&b rarely sound this good together." *City Paper, Baltimore*

"Complicated pulsating rhythms for the industrial head who wants to play with something hard, raw and exciting, like vibrating industrial fluxed electro-vocals. With a slow, digging bump and grind, this dishes out nasty stuff such as backwards tape vocals and a real tough bass kick. These dangerous musicians chop up and serve you your ears like the best of them."

##### Industrial Nation

"AudioAfterBirth succeeds best at its basest level — this album rocks. These songs are terrifying examples of what can happen when you allow a pair of naughty punkers with a P-Funk sensibility complete access to digital sampling equipment." *Rockpool*

"Like a more hip-hop version of Captain Beefheart." *Option*

"Imagine if Trent Reznor lived in Minneapolis instead of Cleveland, was less angry, more obscure, and 4AD put out his record. Got it? Meet P. Scott Makela and AudioAfterBirth's debut, *Combine*." *Trip*

CD \$10.00 Cassette \$5.00



#### BASEHEAD

##### Play With Toys

"Michael Ivey's fragile melodies and quavering vocals create a quiet sadness that's never been heard in rap before, the result is one of the bleakest expressions of African-American angst since Sly and the Family Stone's 'There's a Riot Goin On.'" *Details*

"Play With Toys sounds like it was recorded with only a fistful of dollars and a 40-ounce, rendering sad the sonic grandeur of many high-budget blowhards." *Spin*

"Every once in a great while, a recording comes out of thin air, without the fanfare of hype, and simply blows our socks off. Truly the find of the year, Basehead inhabits a shadowy, damp alcove you'll want to curl up in again and again." *CMJ*

"Most arresting album of '91." *Pulse*

"This is hip-hop wiping the rules of identity off the chalkboard and loading up a new program. For me, that's the best that pop music can offer."

##### The Village Voice

"Play With Toys is a concept album that ties rock, funk, blues and honky-tonk to rap, presenting a cut-and-paste style that should make many citizens of the now formula-oriented hip-hop nation blush." *Rolling Stone*

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#### BINARY RACE

##### Fits and Starts

"By way of description, imagine a more accessible Negativland with the production skills of Trevor Horn. In other words it's very danceable, tricky, smart and superbly recorded. All tracks are recommended, but you may want to start with 'Ready', 'Say' and the Yoko Ono meets the Art Of Noise terror of 'No Can Do.'" *Hard Report*

"This is a fine album, being at once innovative yet accessible, much like Art of Noise." *Alternative Press*

"Binary Race's Tom Ware produces a delightful change of electronic musical direction that melds the best features of Kraftwerk, 808 State and Einsturzende Neubauten with a musical sense of levity that keeps the entire project light. You can imagine all of the comparisons individually, but please scope these concurrently. An individual achievement that deserves attention from electronic music freaks and anyone who enjoys innovation."

##### Rockpool

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#### RAY CARMEN

##### Nothing Personal

"Charming poppy songs which are quite clever with delightful bridges, hooks and riffs. Actually, this is quite brilliant, and a great break."

##### ND Magazine

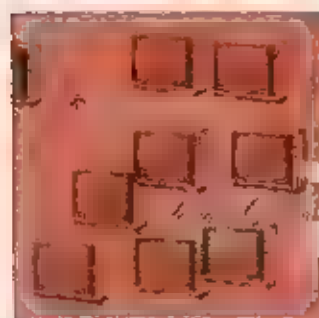
"A most welcome surprise. It's kind of nice and a welcome change of pace to see and hear somebody out there keeping power pop alive and well."

##### Loafing the Donkey

"This is a refreshing taste of glimmering pop gems, seamlessly crafted, performed by an artist who obviously loves the pop form." *Gajoob*

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### EVERY GOOD BOY

#### Social Graces

"Unlike too many musicians with a point to make, Every Good Boy puts as much, maybe more, faith in their music as in their lyrics, and that makes a big difference. You have to admire a band nobody's heard of that writes a no-sell-out song; you end up liking them when you discover that you're singing along." **Option**

"Every Good Boy deliver a packet of seemingly simple music that emotes complex moods. In a way, you could draw comparisons all day with Every Good Boy, but the end result would look like a who's who list of progressive/avant music. It's probably best to simply say this is a one-of-a-kind disc for the musically adventurous. Social Graces isn't afraid to venture where others stray. Dig the new breed." **Illinois Entertainer**

"Every Good Boy takes pop music, slows it down to the pace of the Twin Peaks soundtrack, and adds enough twists to each song to give this CD an almost eerie feeling, almost as if Rod Serling had engineered this CD."

#### Alternative Press

"This is a very quiet album for all its many instruments, there's a well thought-out atmosphere that is calm and intelligent." **The Splatter Effect**

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### EVERY GOOD BOY

#### Baling Wire & Bubblegum

"Every Good Boy are anomalous to every decade in recent memory, but the band's frighteningly well-developed sense of style and panache with arrangements have a fearless ambition, reconciling the late-70s schism between punk/indie raw emotion and grander, more 'commercial' productions." **CMJ**

"Where many a Manchester band has failed, Every Good Boy has derived a perfect archival sense of what the 70s psychedelic sound was all about. Baling Wire & Bubblegum speaks to this 70s dementia without being the least bit nostalgic." **Alternative Press**

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### FACT TWENTYTWO

#### Energy, Work & Power

"Energy, Work & Power is a very strong album. Fact Twenty-Two has a distinct and undeniable similarity to Depeche Mode, both in synthesizer and lyrical style, but with an American twist. Probably the best example of weirdness derived from normalcy is 'Mood Ring,' which starts with a startling, sampled 'Hello!' and proceeds with the sound of a squeaky swing set. This is one of four excellent instrumentals on this versatile, danceable recording." **Alternative Press**

"Fact TwentyTwo sounds like Depeche Mode-style electropop slamming into a wall of rusty factory parts and shortwave radios." **Pulse**

CD \$10.00



### FACT TWENTYTWO

#### The Biographic Hum

"James Tawning is a maverick in his genre, and hopefully The Biographic Hum will cause a few ripples." **Rockpool**

"Rarely resorting to a monolithic drum track and never bolstering the songs with blatant ego gestures, the wizard behind Fact TwentyTwo's controls employs common mechanical gadgetry with an unshakable eccentricity that distinguishes this release from all the automatons, poseurs and techno-terrorists." **CMJ**

"Sparse, intelligent, sampled keyboard arrangements; and a suave Paddy McAloon-ish vocal caress in a modest, post-paranoid, nuclear-free dystopia peopled with tales of shrinking men, sleepwalkers, citizens Kafka and Joe, and the most important man in the world." **Option**

Cassette \$5.00



### HONEY BARBARA

#### FeedLotLoopHole

"I used to think the best thing to come out of San Antonio aside from Flaco Jimenez and the Butthole Surfers was Interstate 35 North, which is a straight shot at Austin and the promised land. But hey, here comes this really odd band called Honey Barbara." **Puncture**

"If you want to expand yer borders, this is the place to start."

#### Loafing the Donkey

"Honey Barbara are two, Texan guitarist/bassist/keyboardists who like to swap instruments, stand in front of drum machines and spin an updated, many-layered form of southwestern cactus music. It would be nice if there was a place in rock'n'roll future for southwestern eccentrics."

#### The Splatter Effect

"Whatever they sound like, I'll be damned if I can come up with even one comparison! Honey Barbara sound like, well, Honey Barbara. Now that's saying something." **Baby Sue Music Review**

"You just might love Honey Barbara if you want some really quirky stuff to sink your brain into. The honey of FeedLotLoopHole isn't sweet. But it's sure pretty tasty." **B-Side**

Cassette \$5.00



### STEPHEN SHEEHAN

#### Innocence at Will

"It's about time his innovative work is available in the U.S."

#### The Hard Report

"There's a decidedly European twist to Sheehan's stylings as he admits to the following influences: the Cure, Joy Division, Eno and Blue Nile, as well as 4AD artists like Dead Can Dance." **Alternative Press**

"I find this album brilliant." **Manifesto**

CD \$10.00



### SUPERCOLLIDER

#### Supercollider

"This unit achieves a hypnotic mixture of aggression and restraint, the sparse and the lush that recalls minimalist composers at their most vital." **Rockpool**

"Supercollider's debut is a coolly studied practice of sophistication and orchestral self-containment." **CMJ**

"Because of their grunge-like name and their utter dissimilarity to that type of sound, Supercollider is a refreshing foray into a more cerebral type of Nirvana. Perhaps an acquired taste, but the quirkiness ultimately rewards." **Throttle**

"There are no catchy choruses on this tape, and no crashing crescendos, either. Oh so calmly, I turn on the boombox and let out a quiet whoop of enjoyment." **File 13**

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### SUPERCOLLIDER

#### Dual

"Starkly beautiful guitar 'n' drum clang, over which world-weary vocals ala John Cale lie down nicely... all of which add up to one of the sweeter discs to cross this desk recently." **Pulse**

"Musically and lyrically, it's sparse and often discordant, always minimalist, and never boring. Dual is a shifting string of moods, all somewhat peaceful and subtly different. Quite an experience." **INK**

"Supercollider do indeed forge a new musical nomenclature, but in the name of innovation. Dual is a shard of porcelain removed from Sonic Youth's Bad Moon Rising, yet it creates a hypnotic mood throughout the album much like Galaxy 500's On Fire." **Alternative Press**

"They sound to me like a band made up of Philip Glass, Steve Reich and the singer from the Blue Nile with Thurston Moore from Sonic Youth producing and adding an occasional overdub. This is pop music, but it really stretches the boundaries a bit." **Heckler**

"The duo's minor-key monochromatic throbs and strums are laid out like a single curve plotted on a graph, admirable in its cleanliness and scientific in its fluctuations. Its absolute, unrelenting insistence on sterility and its scientific use of synthesized minimalism creates sculptured, concrete tones, the vocals imparting a sense of existential melancholy, setting it apart from the kitschiness of modern ambient grooves, as well as its new-wave predecessors." **CMJ**

"This is mood music, pure and not so simple." **Grey City Journal**

"To my own taste, it's one of the best records of the past year, but it may be a bit hard to digest for the faint of heart or everyday rock'n'roller. Some may find Supercollider a fitting substitute for Joy Division, but, frankly, I find them quite worthy in their own right." **The Splatter Effect**

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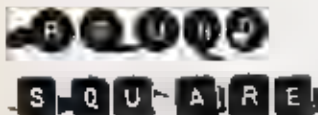


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S. America - express only (economy is not available)	\$ 28.00	\$ 36.00	+ \$ 3.00
Europe - economy 2-5 wks	\$ 11.00	\$ 17.00	+ \$ 6.00
Europe - express 2-4 days	\$ 23.00	\$ 29.00	+ \$ 6.00
Elsewhere - econ. 2-5 wks	\$ 12.00	\$ 22.00	+ \$ 7.00
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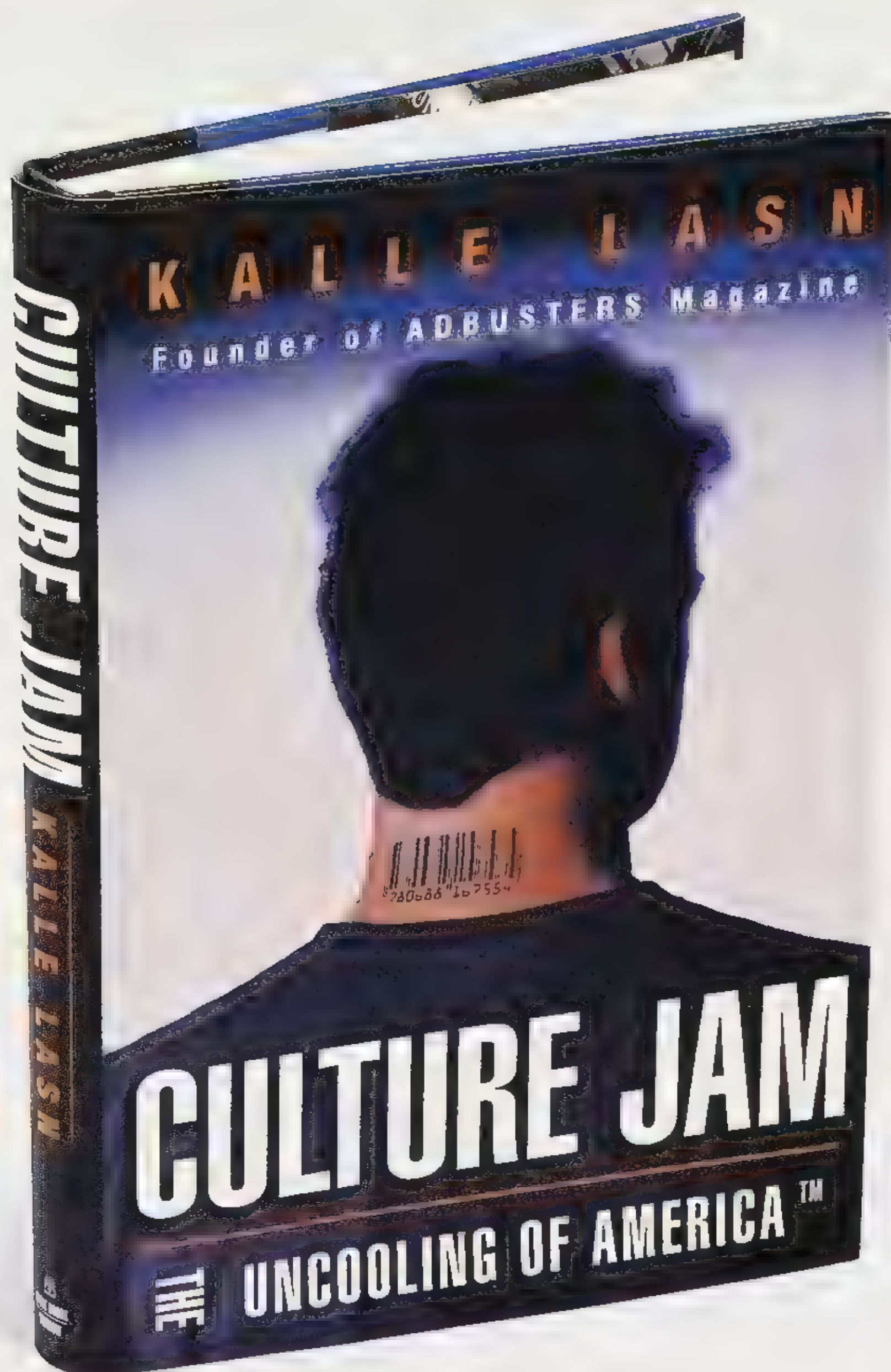
Registered customers can download the Emigre Euro font for free at

<http://www.emigre.com/Euro.html>

(The regular price for the Emigre Euro font is \$59.)

Or, you can mail or fax us the font registration form along with the purchase receipt.





*Kalle Lasn, editor of Adbusters magazine, argues that America is no longer a country, but a multitrillion-dollar brand. In America™, the principles of freedom and democracy have been swamped by the cult of celebrity and the saturation marketing of companies like McDonald's, Nike and Philip Morris. The brands, products, fashions and entertainments — the spectacles that surround the production of culture — are our culture now. Only by "uncooling" these icons and symbols, by organizing resistance against the power trust that manages the brands, can America reassert itself.*

The second American revolution is underway and Kalle Lasn is one of its Tom Paines.

— Vicki Robin, Co-Author of *Your Money or Your Life*

A brilliant and essential survival manual for our species.

— David Korten, Author of *The Post-Corporate World: Life After Capitalism*

An eloquent manifesto of anti-commercialism worthy of predecessors like Thoreau and Huxley.

— *Kirkus Review*

This is one very cool book and one very cool idea.

— *Esquire Magazine*

*In bookstores (Hardcover, William Morrow, 1999). To order call 1-800-663-1243 or order online at [www.adbusters.org](http://www.adbusters.org)*



# LIKELIHOOD

STORY BY LOIS MAFEO

MILE MARKER 53

Watching the gas gauge drift down below its last quarter, the slow bloom of anxiety begins. There is a strong likelihood that I will run out of gas before Yuma. According to the map, there isn't anything between El Centro and the Arizona border, but maybe I'll make it. The worst that could happen is that I'll be stranded along the Interstate holding up a piece of cardboard with "Cell phone?" scrawled upon it in lipstick. I keep driving.

There are a lot of variables that affect mileage. Optimal gas efficiency can be achieved by the following: properly filled tires, use of a high-octane fuel, a well maintained engine, packing light and being lucky. (I read that in a women's magazine once. Except the part about being lucky. That I just improvised.) I really don't have a clué about how many miles per gallon this car gets. When would you ever have to think about it, except for when you were running out of gas in the middle of the desert? I turn off the air-conditioning. It is the main cause of fuel inefficiency.

MILE MARKER 56

I can't believe I forgot to get gas. But the gauge was above three-quarters when I started out, so it seemed like a chore to get off the freeway. If I were Dad, I would have stopped and checked the oil level and topped off the tank. I would have considered the fact that I would be traveling through uninhabited desert and brought along a flashlight and an extra gallon of coolant. But that's not me. That's the guy who reads *Consumer Reports* in his leisure time. If I thought about all those tedious things, I wouldn't be able to remember my locker combination at the gym and all the words to "Owner of a Lonely Heart." I guess there are just two ways of thinking about it. Is that what epistemology means? It's true, though. If I thought like my father I wouldn't be in this situation. I'd be driving the exact speed limit and thinking about how the car was "handling" instead of starting to watch the sky for vultures.

I am going to turn the radio on right now and if "Owner of a Lonely Heart" is playing, I am going to buy one hundred dollars worth of lottery tickets when I finally get to a gas station.

"China Grove." Close.

CONTINUED...



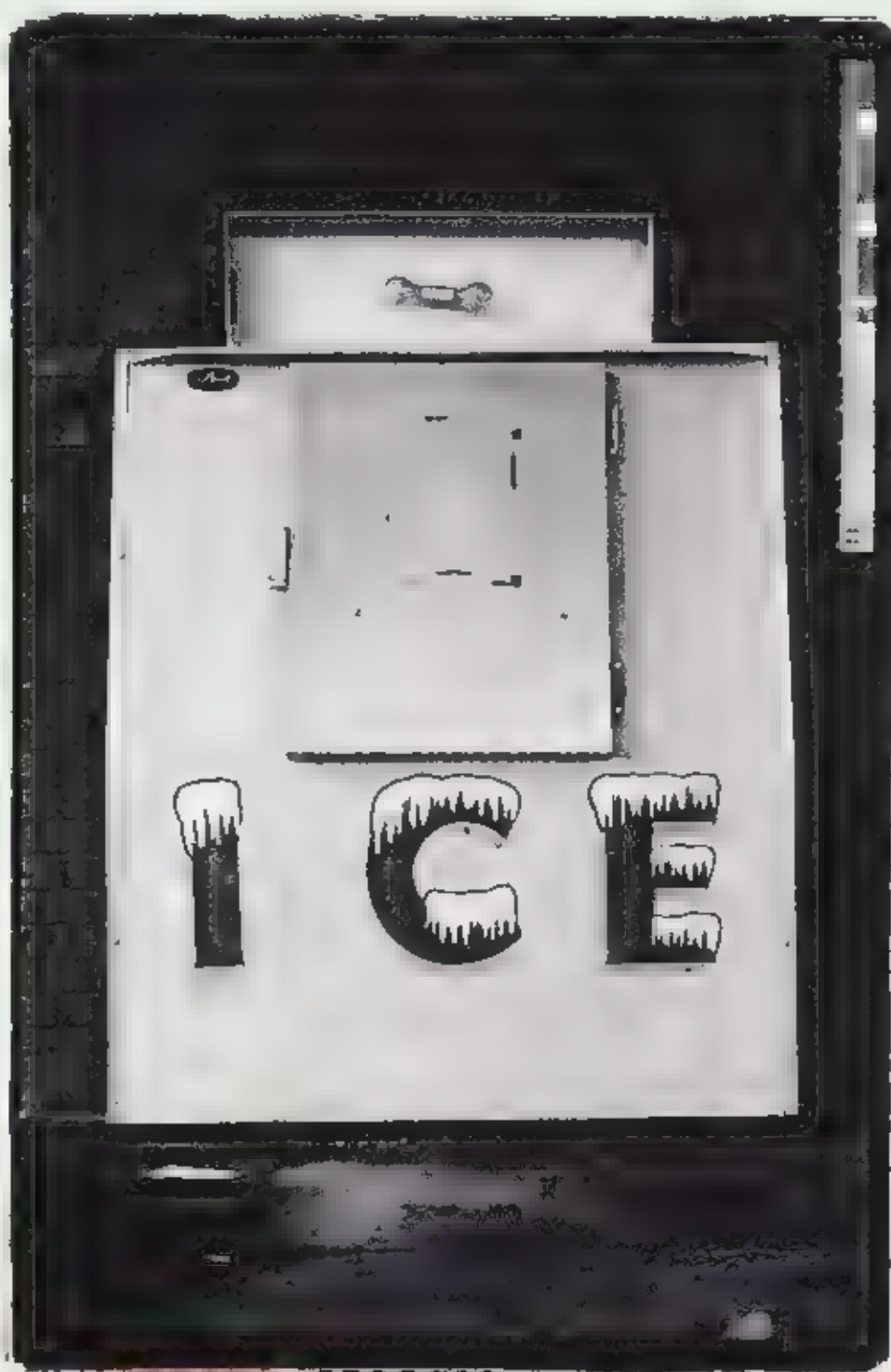
# ICE MACHINES

PHOTOGRAPHS BY CYNTHIA CONNOLLY

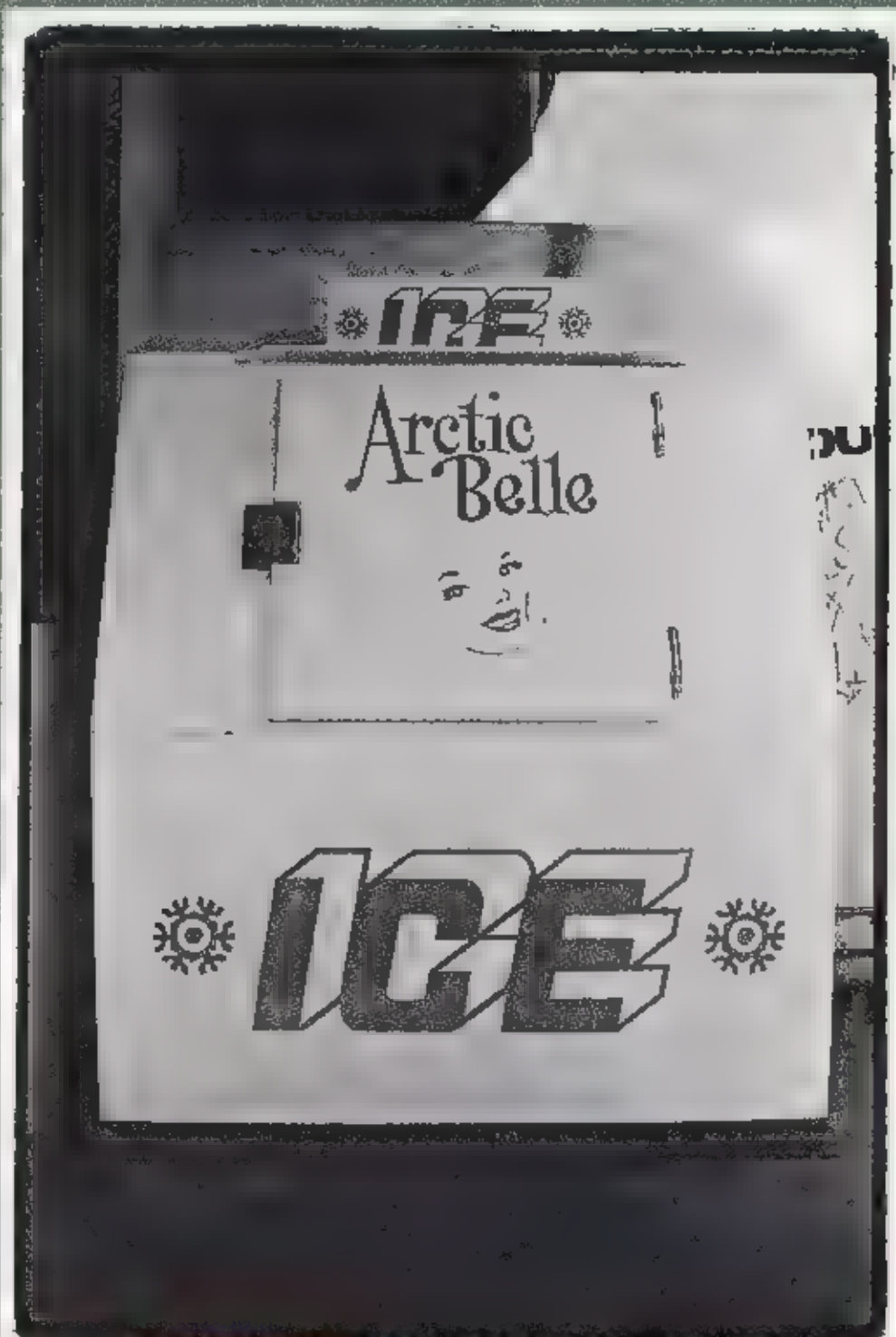


N. MYRTLE BEACH, S. CAROLINA, 10/12/1994





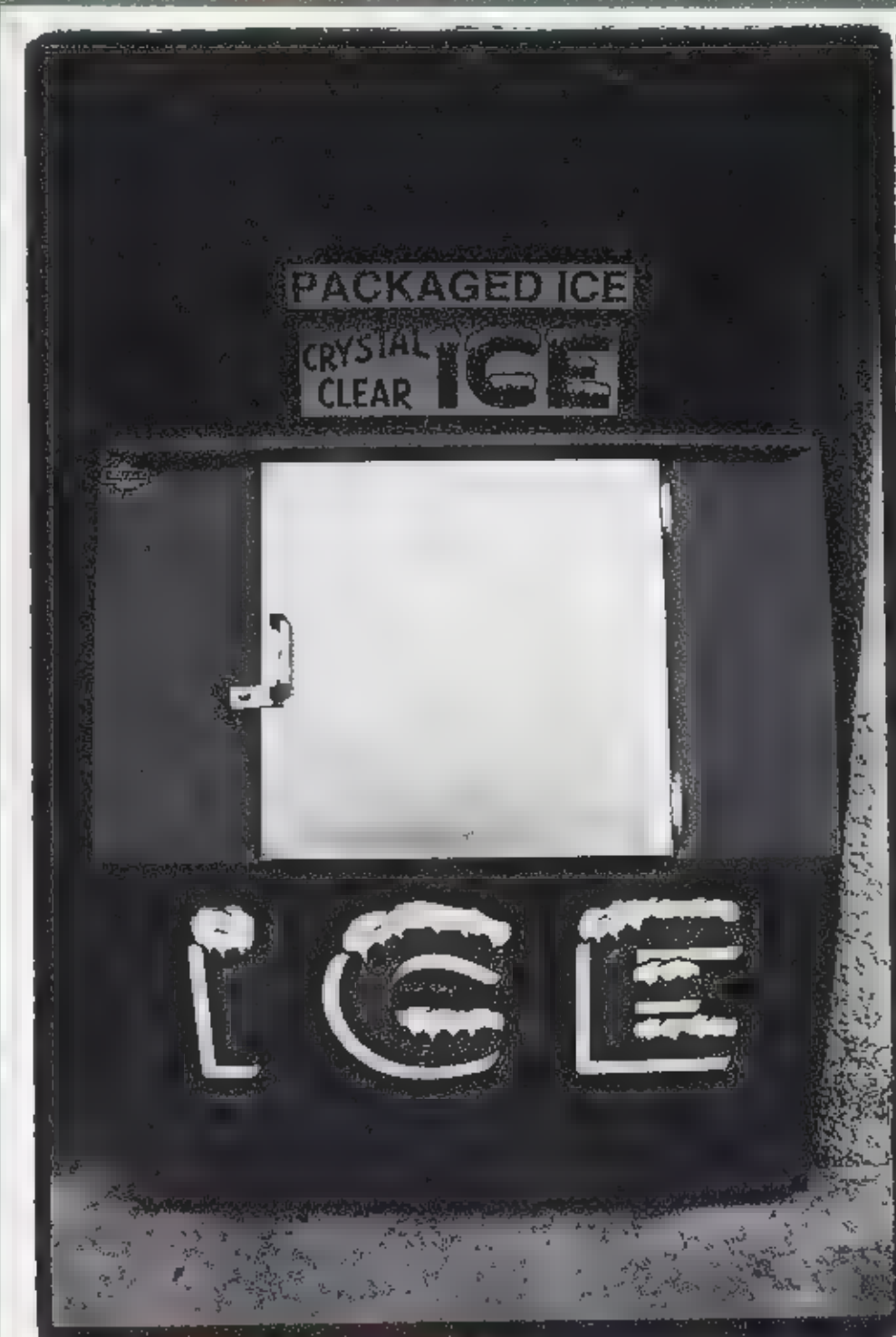
ATHENS, GEORGIA, 10/11/1994



DURHAM, NEW HAMPSHIRE, 10/22/1994



ATLANTA, GEORGIA, 10/10/1994



SOUTH NEW PORT, GEORGIA, 10/10/1994



## LIKELIHOOD

MILE MARKER 61

You can't see it, but the sunlight is hitting each particle of sand on the desert floor, causing full-spectrum refraction to multiply each ray of light into thousands. Result: It's motherfucking hot out here.

Heat, like pain, is hard to describe. Can you really even feel it, or simply notice its symptoms? It sneaks up in dry eyes, a sudden nosebleed or skin that feels shrunken and dry-roasted. Consider the body's magnificent temperature maintenance system. It actually warms the ice water you drink when you're trying to "cool off." It's a wonder that we try so hard to constantly trick our own sensors. But even though the biological facts suggest otherwise, *Cold Blast!* *Winter Fresh!* and *Ice Brewed!* still sound a lot more tempting than *Lukewarm Explosion!* *Tepid Slam!* or *Warmish!*

MILE MARKER 71

When I finally get to a gas station, I am going to pretend that I'm someone else. I am going to stop for lunch somewhere and tell the waitress that I am an actuary or Ted Koppel's research assistant. I guess there is a possibility that the waitress might have some actuarial experience (or know Ted Koppel), but that is what will make the game exciting. I guess I could really up the stakes and say that I am a waitress, too. See if I can trick her into believing that I am putting myself through junior college by working graveyard at Denny's. "You're a waitress? Cool! Me too. We have so much in common."

If I were sitting in a bar and struck up a conversation with a guy and told him that my name was Candy Evans and that I was an actuary from Riverside, California and then I slept with him — would I feel as bad as if I just did it regularly? Or does the guilt transfer with the identity? Candy Evans has no problem picking up guys in bars. She happens to know that one night stands are safer than most people would assume. Statistically speaking, that is. Actuaries know that type of thing.

MILE MARKER 79

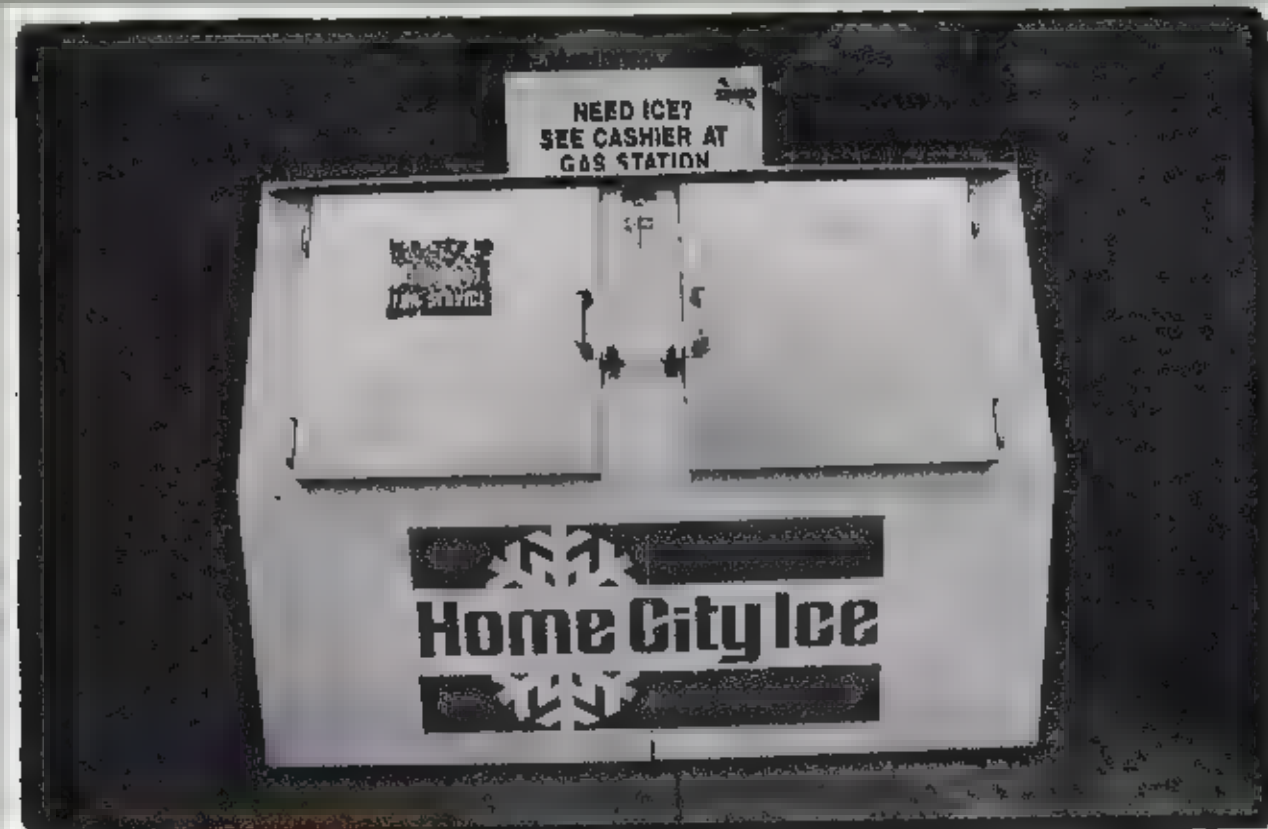
The small light on the dashboard that indicates "You're running out of gas, fool" has just come on. This is both encouraging and disheartening. On the positive side, it means that there is probably about a gallon of gas left in the tank. It can't be more than twenty miles to the state line and at least the border crossing is guaranteed to be inhabited. But then there is always the grim possibility that the little illuminated gas pump isn't suggesting I get gas. It is demanding — standing there, shaking its finger and saying, "Fill the tank . . . or else!"

CONTINUED...

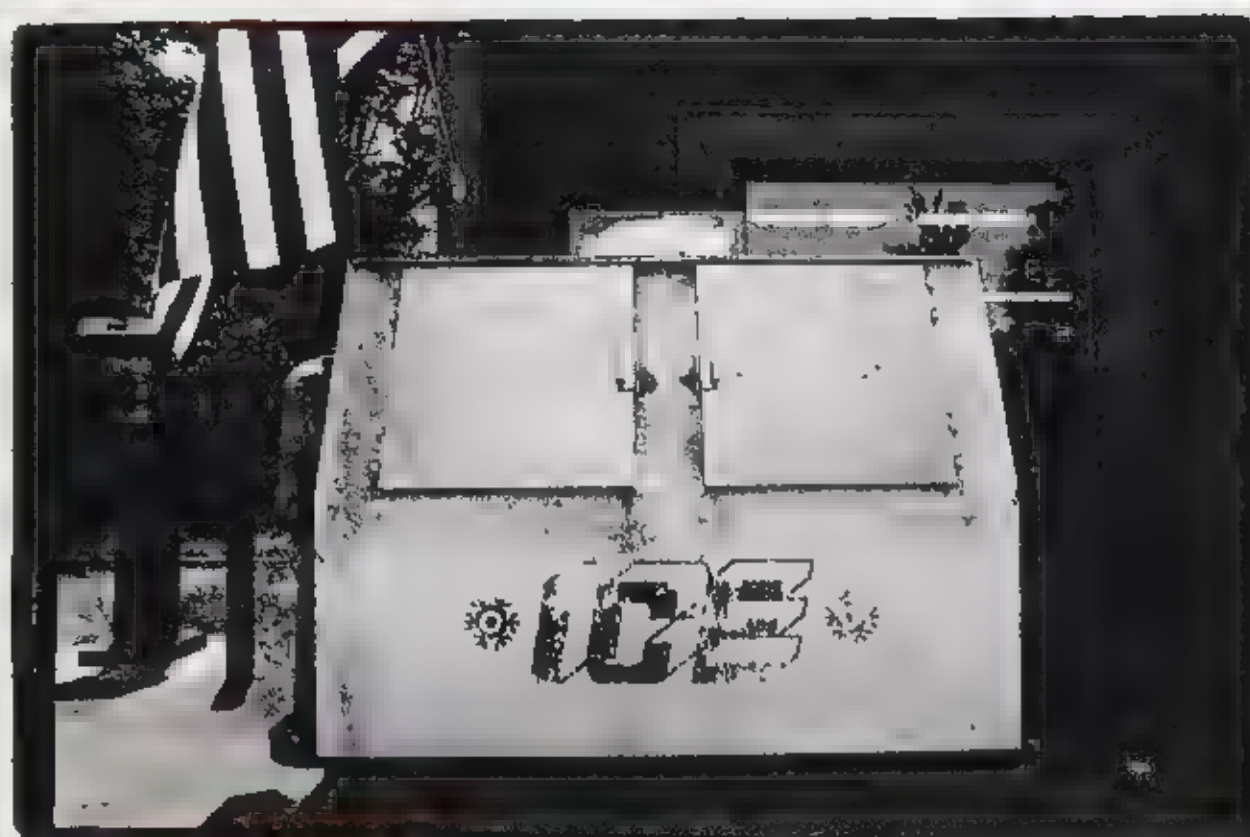




MADISON, WISCONSIN, 4/20/1999



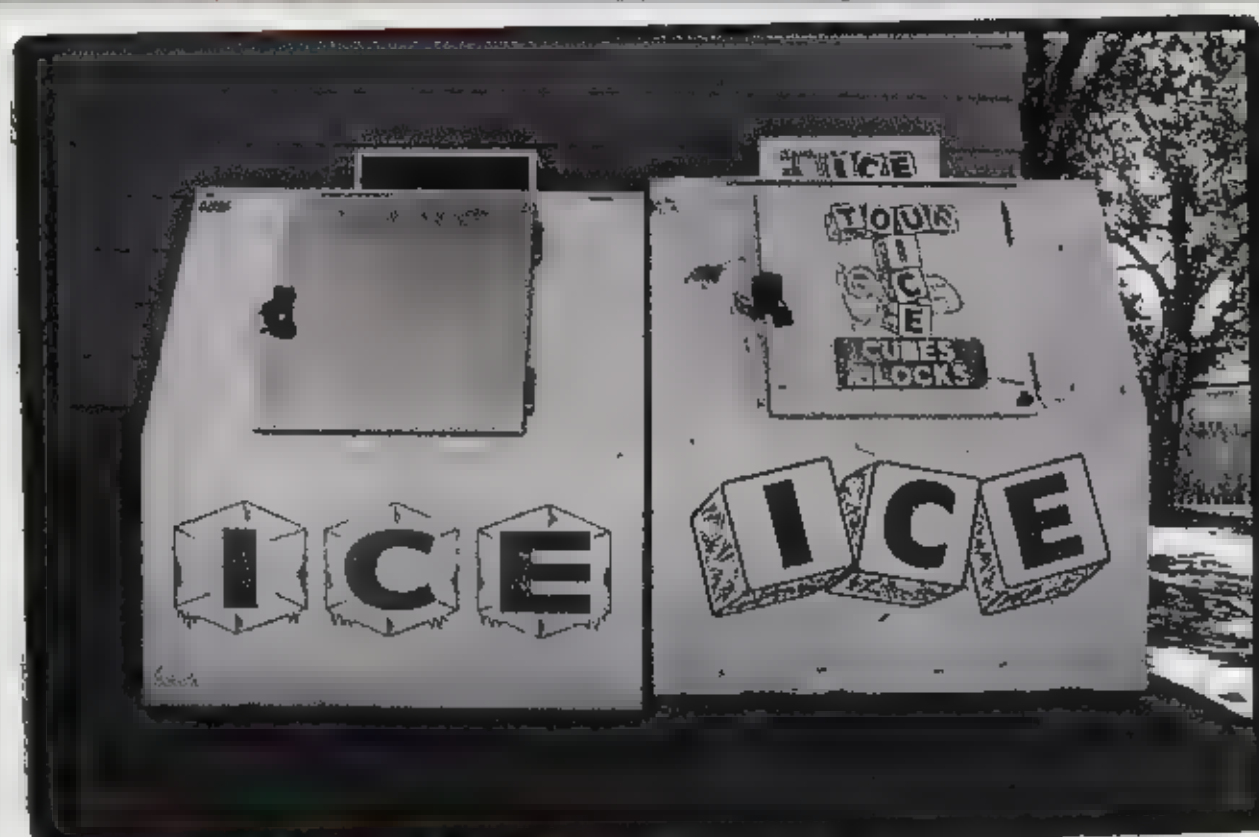
PARKERSBURG, MARYLAND, 4/19/1999



GUILFORD, CONNECTICUT, 7/29/1999



KENOSHA, WISCONSIN, 4/19/1999



MEXICAN HAT, UTAH, 5/16/1999

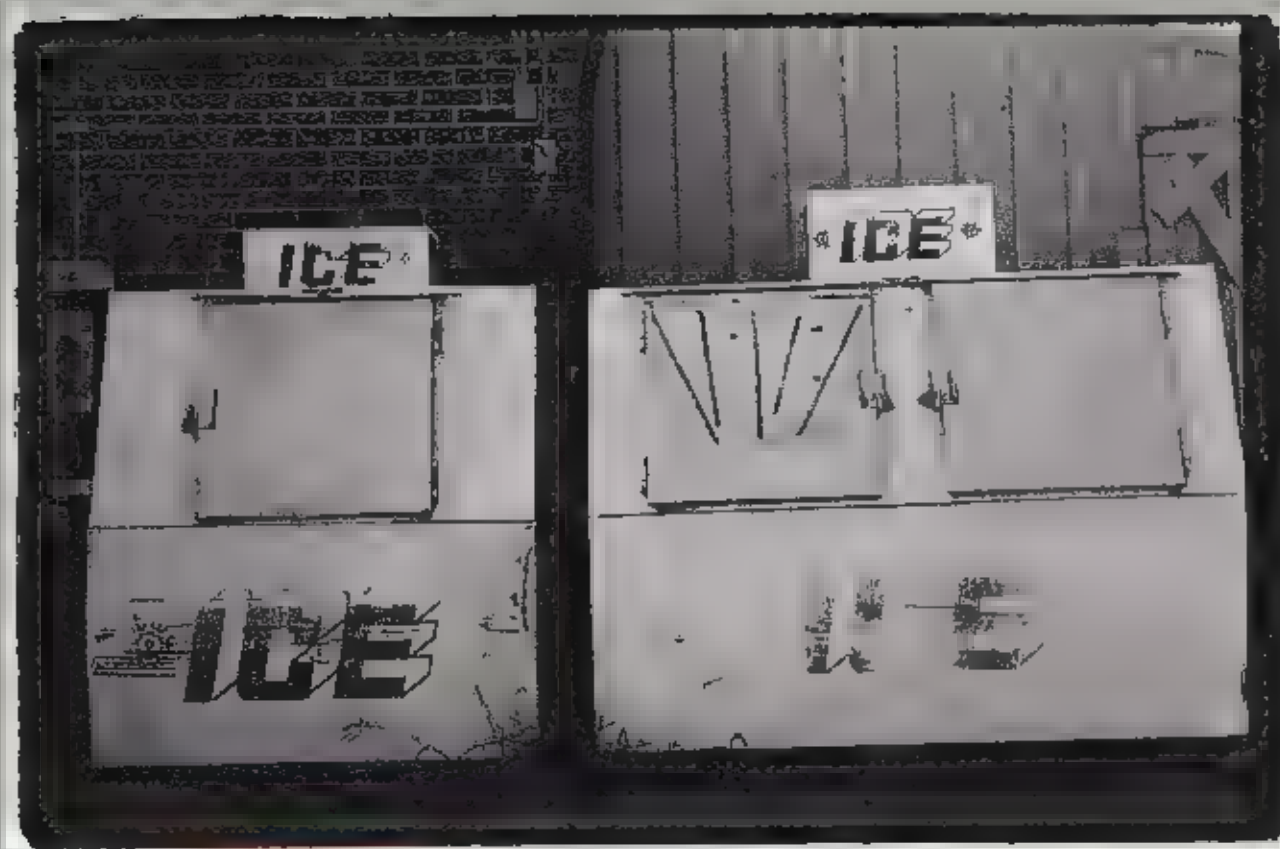


MILES CITY, MONTANA, 4/21/1999





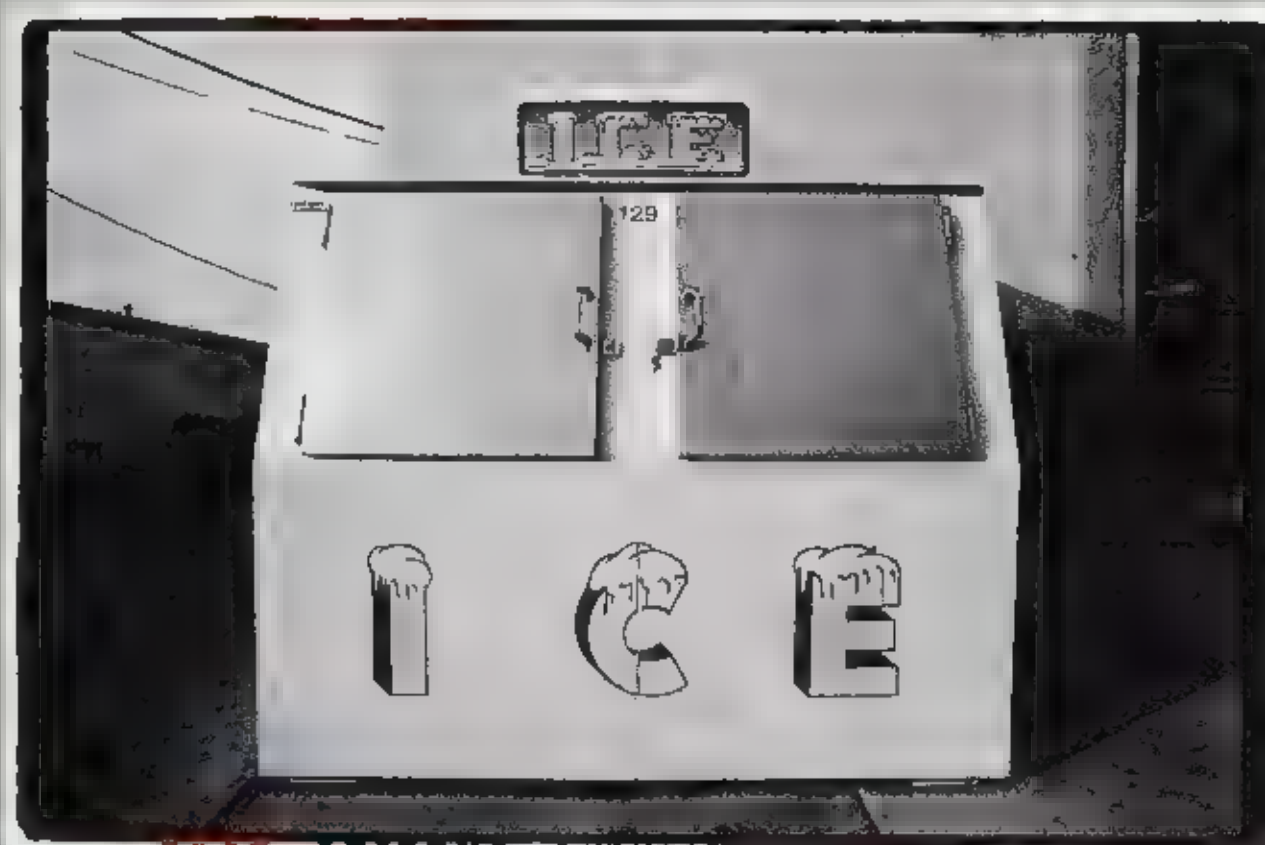
BIARITZ, SPAIN, 6/13/1996



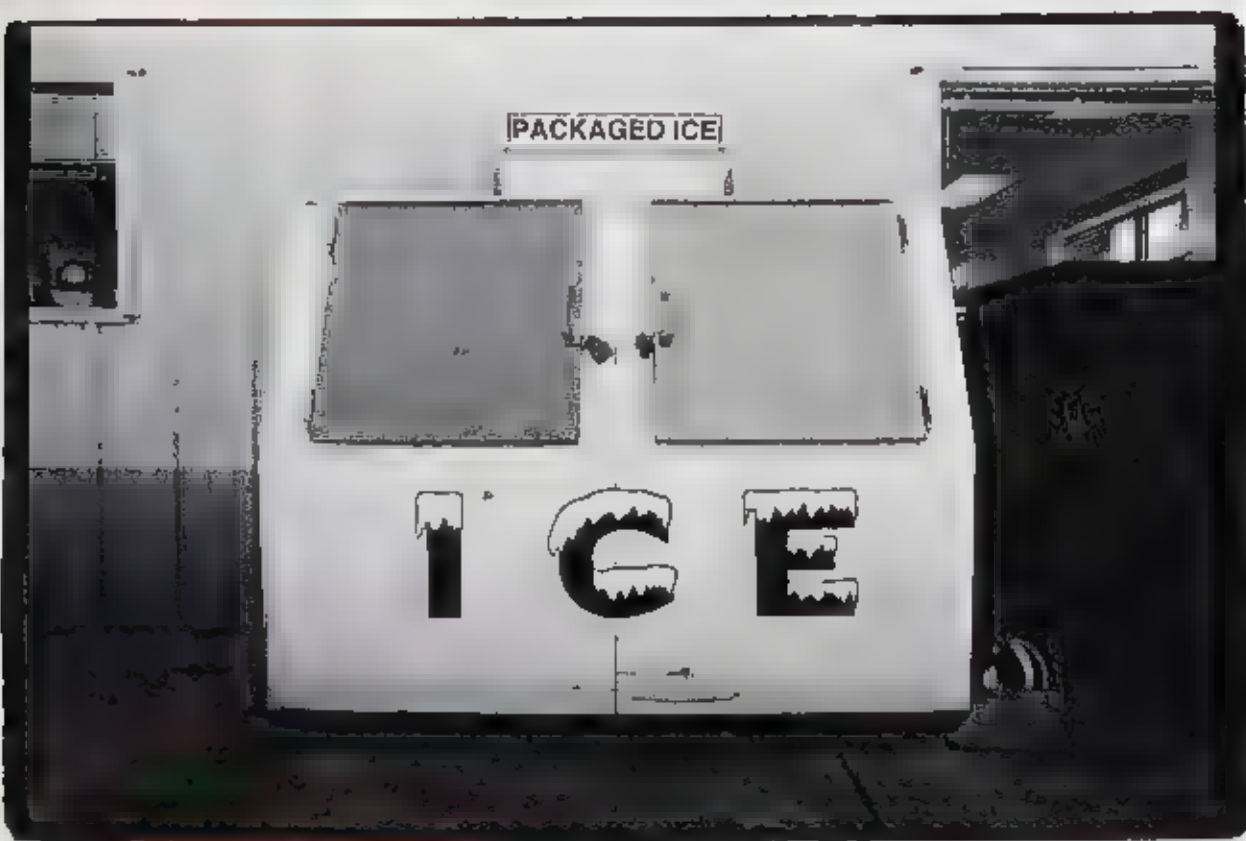
DURHAM, N. CAROLINA, 9/17/1994



PORTLAND, OREGON, 9/2/1996



PAGE, ARIZONA, 5/17/1996



BRYCE CANYON, UTAH, 5/14/1999



ATLANTA, GEORGIA, 10/10/1994



## LIKELIHOOD

Or else? This is an interstate, not a two-lane highway heading in the opposite direction of civilization. It's not like I'm going to have to wander aimlessly in the desert. Nevertheless, random news items return to me. Rock-hunting senior citizens found dead in car. Hanta virus researcher missing. Lost Boy Scout. Perhaps this is a good time to review the "desert survival skills" that I learned on an elementary school field trip to the Casa Grande Ruins. Ways to find water: cut into a saguaro cactus and suck the moisture from the membranous insides. Make a net with a handkerchief to absorb dew. (Or is that the way to gather meteorites?) Travel at night to avoid the sun. I believe that there was also some mention of the edibility of snakes and gila monsters. That's an interesting notion. I make a mental note of all the things in the car that could be used to kill a snake. At last count, none.

M I L E M A R K E R 91

Joy, joy, joy! A billboard. It's cracked, warped and paint-stripped, but it provides a measure of hope: "Five miles to Wonderful Winterhaven." From the looks of it, the wooden sign has been greeting travelers for decades, luring people off the highway to enjoy the sights and services in "the last place in California." Besides the quasi-apocalyptic twang of its slogan, Winterhaven promises the usual gas, food and lodging. But considering the age of the sign, that's no actual guarantee of anything. As the town was probably founded to serve the tuberculars fleeing the coal-smoke of the industrialized East, there's no telling whether it has flourished or died out in the intervening years. If it's still inhabited, I imagine it as a place that still operates on the guidelines of another era. They probably still have rotary payphones and block ice vending machines.

M I L E M A R K E R 91

There is a convulsive pleasure that arrives as you actually run out of gas. The engine begins to cut, the accelerator ceases to function and you know at last that what you've been panicking over might occur, has indeed happened. It is a form of bliss to finally be sure.

Okay, so God didn't send me safely across the bell cord of a filling station. At least I am spared whatever bargain I had been willing to make. I'm not going to have to be nicer to my parents or start going to Mass. All I have to do is get out of the car and start walking. There are plenty of options. Hitchhike into Winterhaven. Call Triple A. Collect the dew from my handkerchief and crawl the last mile to Yuma. Who knows? I just have to get going. Everything's going to be okay.

END





ON ROUTE 7, VIRGINIA, 10/1995



DOUGLAS, ARIZONA, 11/1995



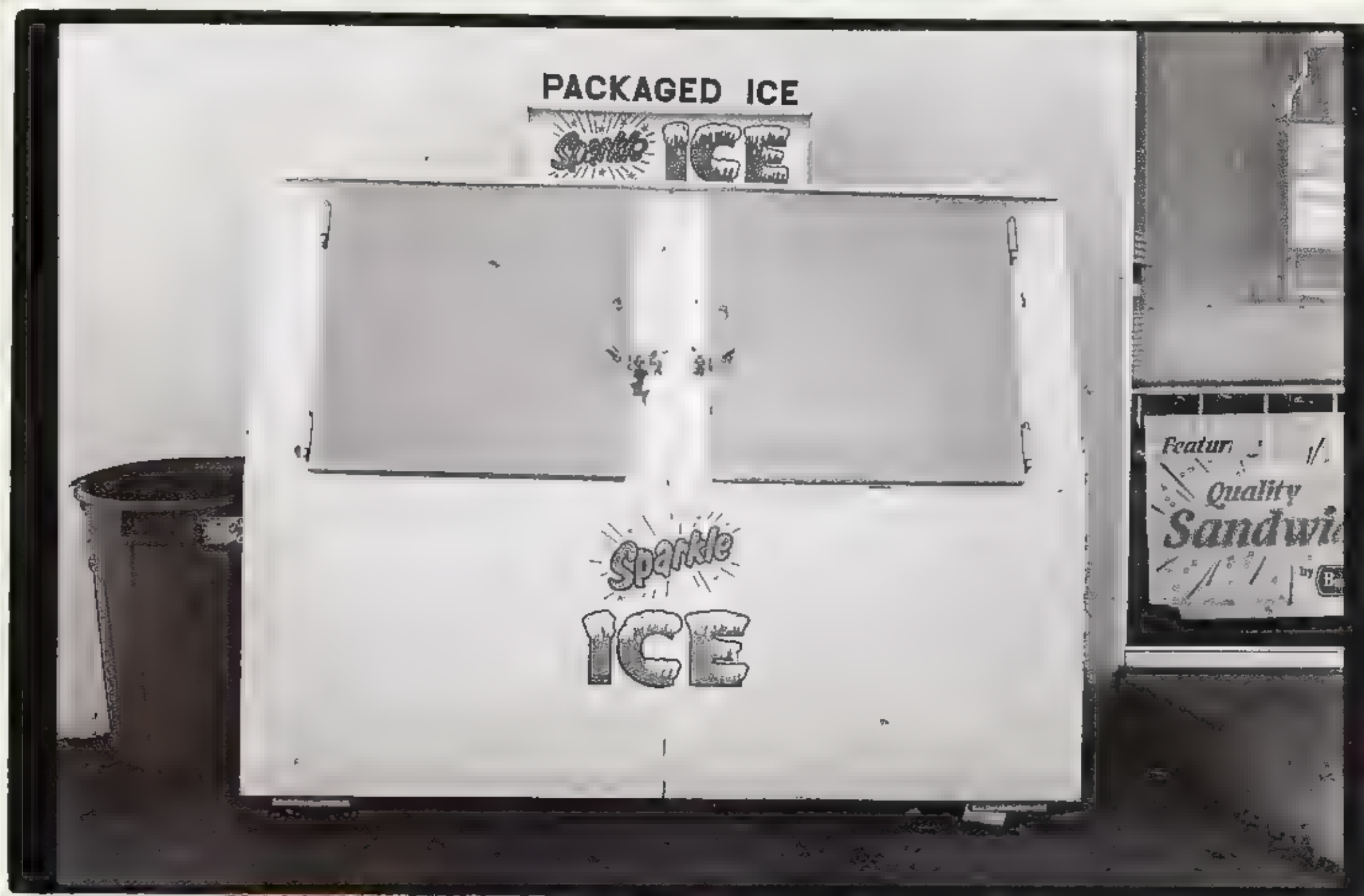


ASHVILLE, N. CAROLINA, 4/12/1997

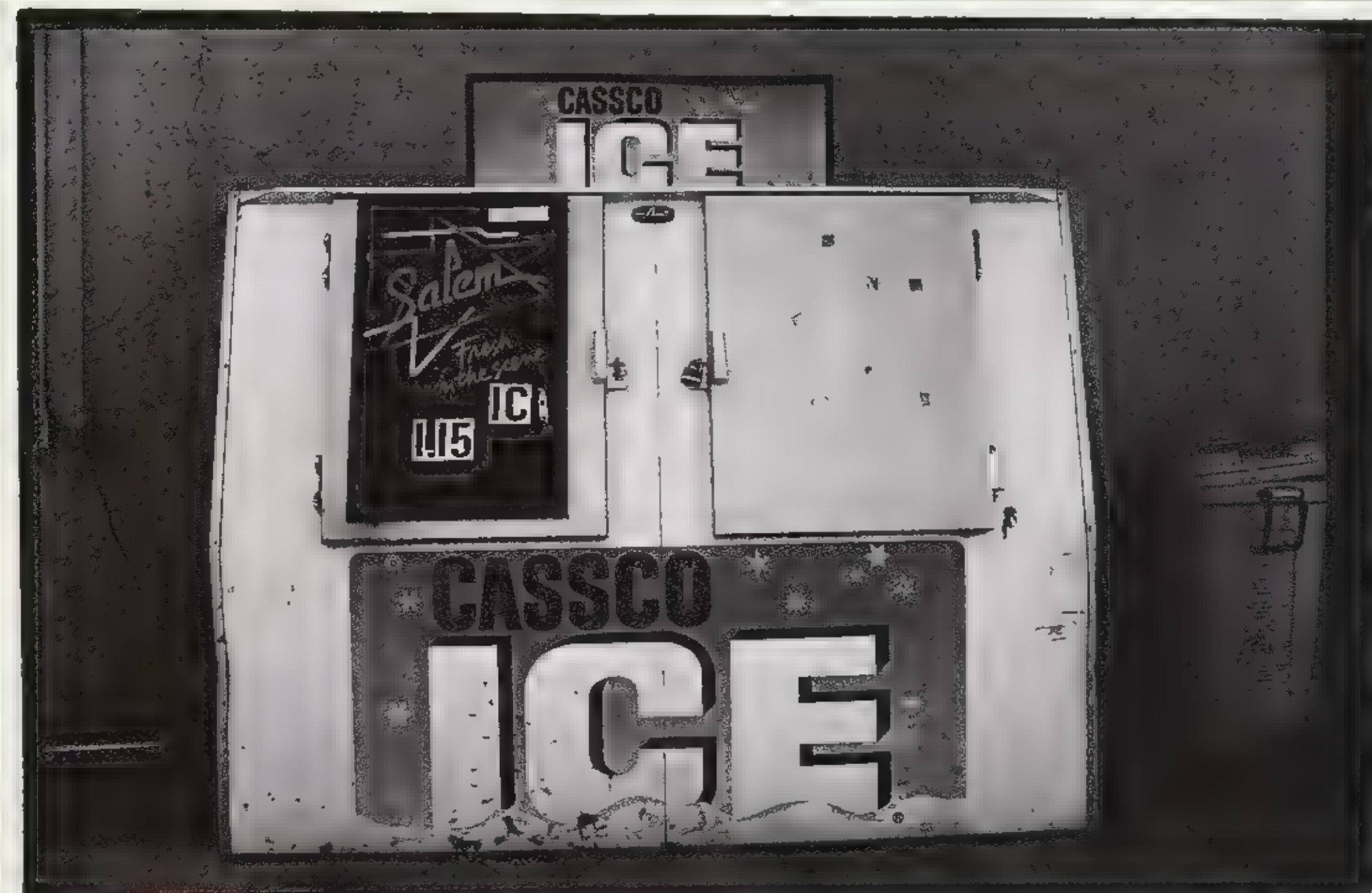


THORNHILL, OHIO, 8/22/1996





FLAGSTAFF, ARIZONA, 9/21/1993



REVA, VIRGINIA, 10/30/1998

Cynthia Connolly graduated from the Corcoran School of Art with a BFA in Graphic Design. She started photographing ice machines (a childhood fascination) during her photo trips documenting the wide open spaces of the west. Her work is exhibited in galleries around the world. Cynthia lives in Washington DC, and can be reached at [Cynthia@dischord.com](mailto:Cynthia@dischord.com). More of her photos can be viewed at <http://www.southern.com/southern/band/CYNTH/index.htm>.



## Lessons in Urban Education ●

There are 3820 lane-miles of improved streets in Portland.

There are 3820 lane-miles of improved streets in Portland.

### What are Lessons?

Questions: Do you understand what you now know?

### What is Urban Education?

What are Lessons In Urban Education?

### What are Lessons In Urban Education?

How do you use them?

Keep Moving. Don't ever stop looking.













I feel this way at home?

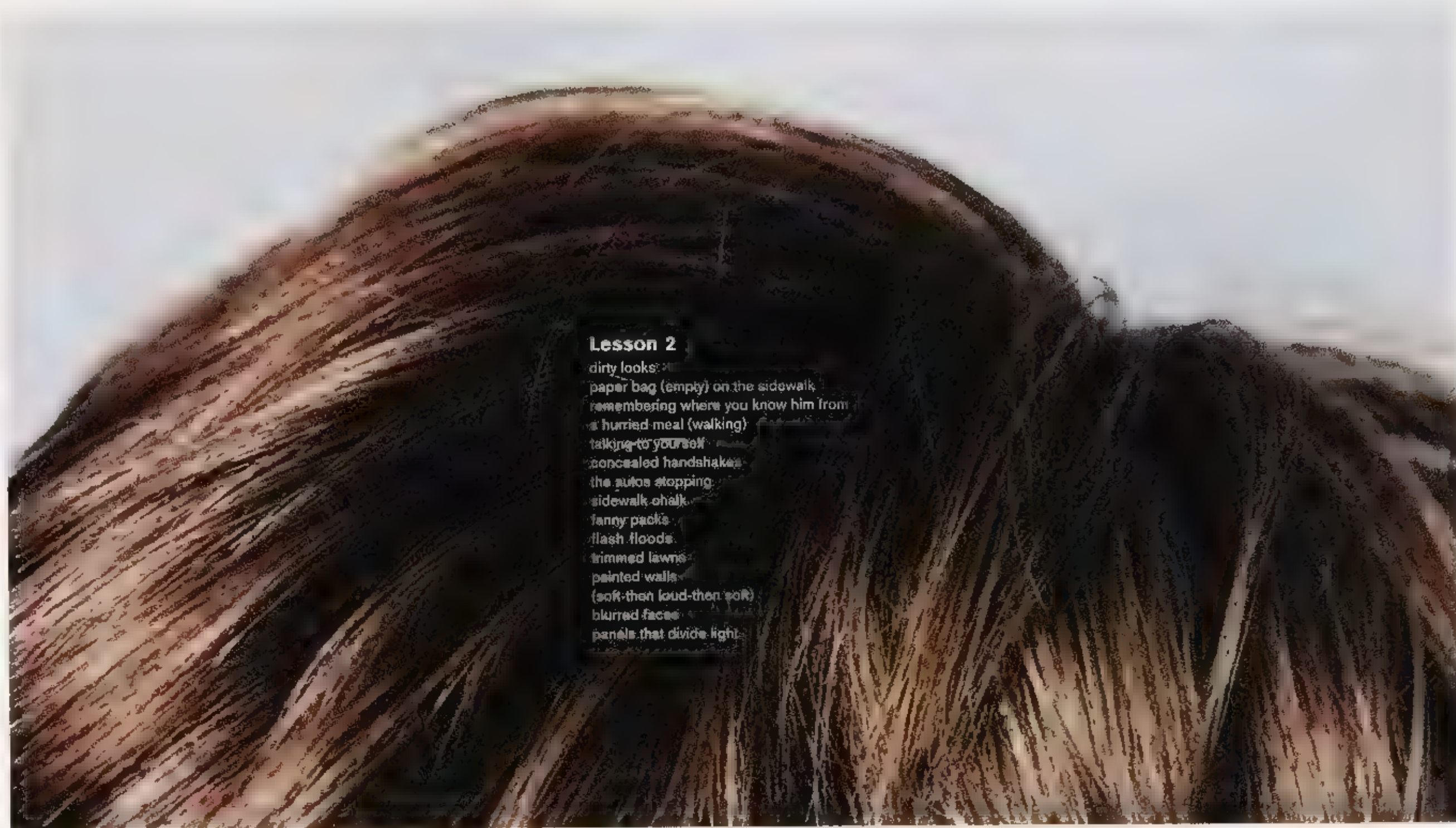
**Lesson 1**

a reflection  
big vans  
barking dog  
a man peeing (behind the dumpster)  
one-way  
under the overpass  
sock (three stripes) in the gutter  
keep out  
objects designed to separate space  
flashing red hand (running)  
bus stories / rants  
drug-free zones  
vertical lines  
his leg  
sideways glances





Exercise my responsibilities?



#### Lesson 2

dirty looks  
paper bag (empty) on the sidewalk  
remembering where you know him from  
a hurried meal (walking)  
talking to yourself  
concealed handshakes  
the autos stopping  
sidewalk chalk  
fanny packs  
flash floods  
trimmed lawns  
painted walls  
(soft-then loud-then soft)  
blurred faces  
panels that divide light





When to stop and go? ●

#### Lesson 2

prostitute-free zones

moving too fast

inexpensive luxury

moving too slow

people taking turns

thought (and the next)

what you see

asking for what you see

asking for

asking for

distant streets

a tall fence






#### Lesson 4

overheard conversations  
that lady at your bus stop  
purses at elbows  
running to make a light  
a plastic bag stuck in a tree  
a fake smile (lipstick on teeth)  
pay phones ringing  
hypodermic needle (in the grass)  
popsicle stick  
no ball playing  
urban sprawl  
tinted glasses  
eating lunch on a bench  
burning tar  
the finger



A photograph showing a hand holding a large green leaf in the foreground. The background is out of focus, showing a tall, thin pole and some trees. A white rectangular box with a black border is superimposed over the middle of the image, containing the text "Give back what I lost?".

Give back what I lost?"



[illegible][illegible]

*Journal of Management Education* 30(6)





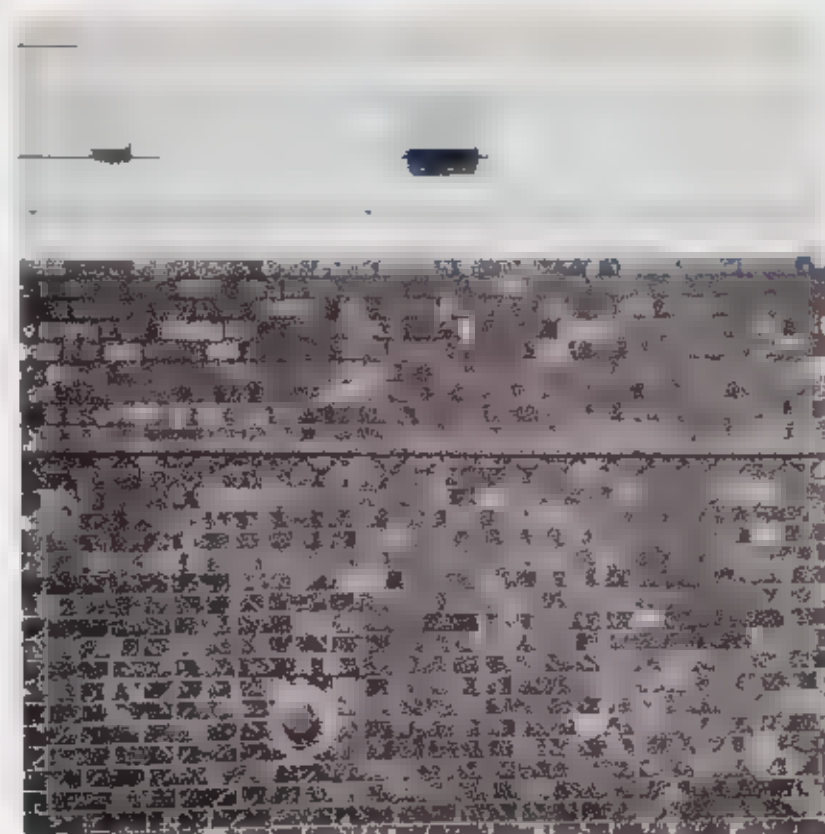
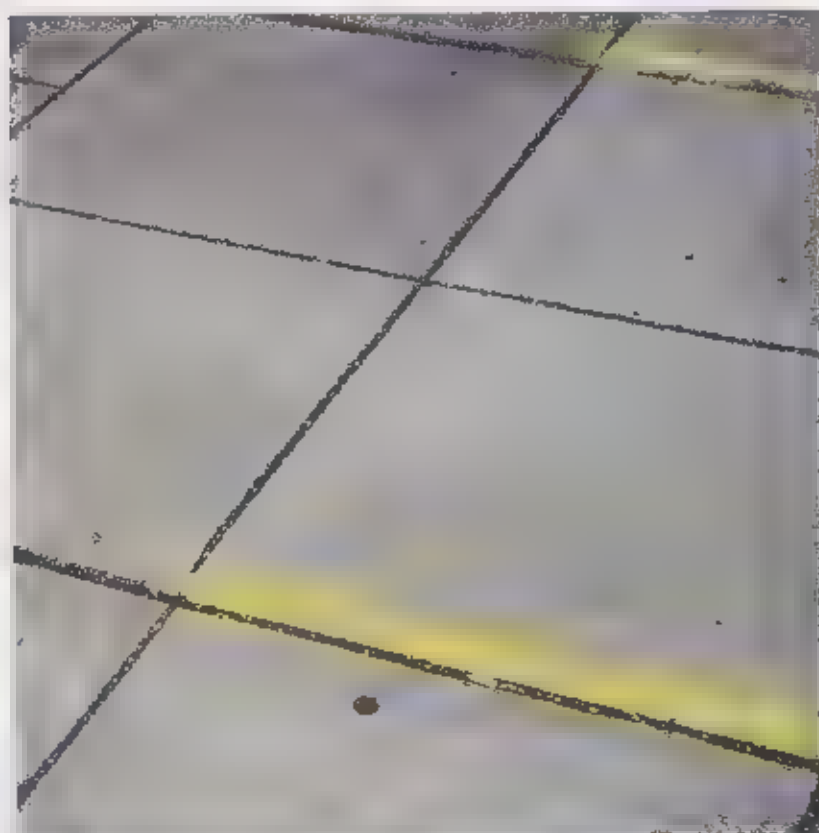
I should hold out for a hero?

a drunken  
big head.

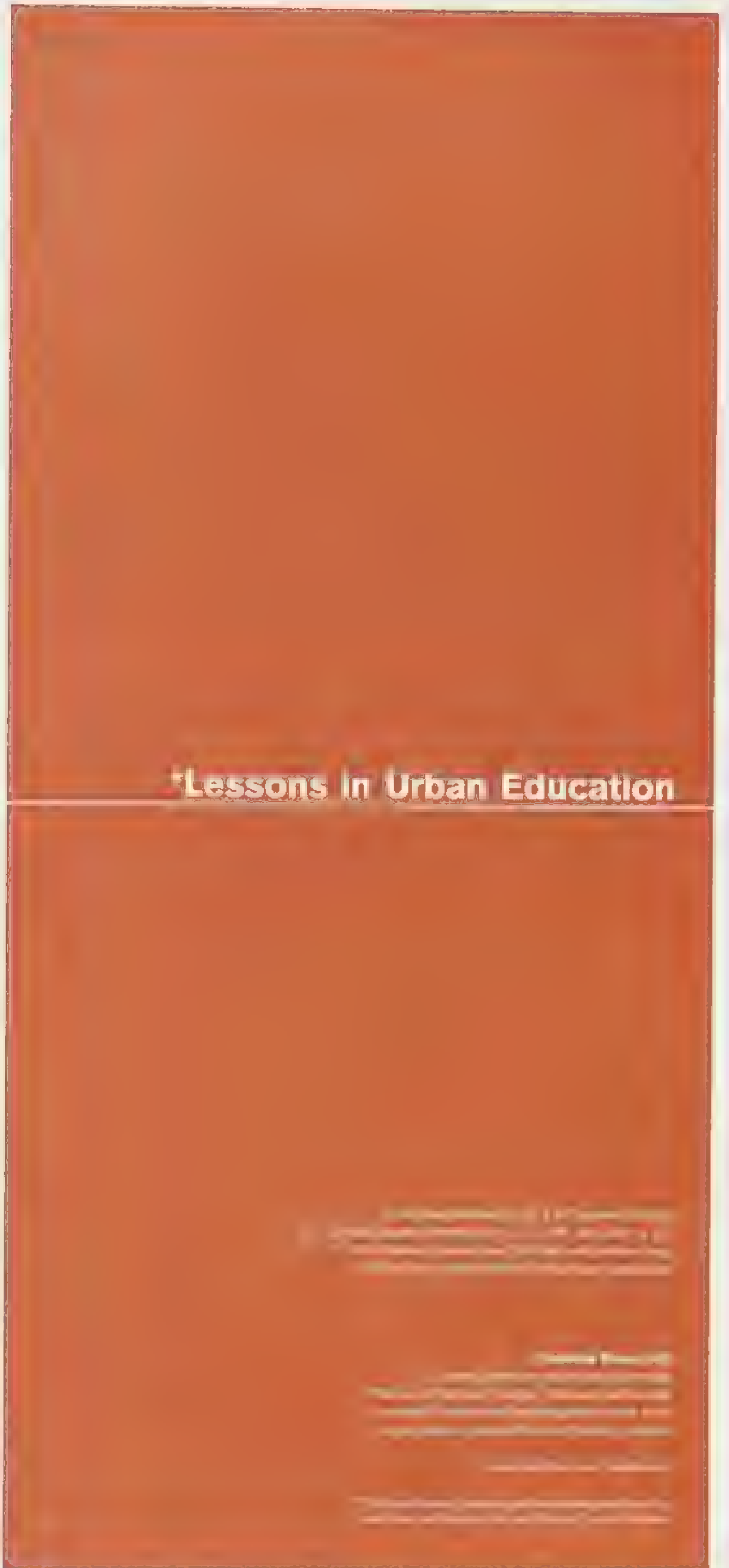




love is like  
pulling off  
a band aid.  
It FÜCKIN  
HURTS.









# PRINCE OF HARLEM - (RIOT)



HE wrote stories about

KATS  
WITH  
GUNS  
'N  
STUFF

@THEAPOLLOPROGRAM.COM

HE WAS AFRICAN-AMERICAN,  
BUT HE LEFT and LIVED IN FRANCE  
France

nor did bolts fly from his neck

(to the best of my knowledge)  
Chester Himes did not  
write science fiction

## CHESTER HIMES

"HERO" e. iott early hates the world as he hates HELL all Montagues and thee  
Number 8 in a recurring series of portraits entitled: "GANGSTERS AND THEIR EFFECT ON MY SOUL"



# Flattery is the Sincerest form of Intimidation

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of the Millennium.

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**Oz**

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*Royal Family; Proton.*

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\$150 for the family,  
\$39 per weight.

Oz—Bold & Italic 40pt, 9pt, 6pt

**Oz**

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*Oswald Cooper*.

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# HOUSE 3009



## THE FUTURE OF DIGITAL TYPE

Based on intelligence gathered by a deep space investigative probe, House Industries presents the House 3009 Font kit. The House 3009 Font kit includes the eight Fonts below, 99 dingbats, six patterns, a scale replica of the House 3009 spacecraft (pictured at left) plus a crew uniform t-shirt. The multi-session CD-ROM contains the House 3009 Font data plus seven Peter Thomas remix tracks courtesy of Bungalow records.

HOUSE 3009 FONTS.....\$175

**OUTERSPACE**

**SOLARSPACE**

**SPACEPORT**

**cyberspace**



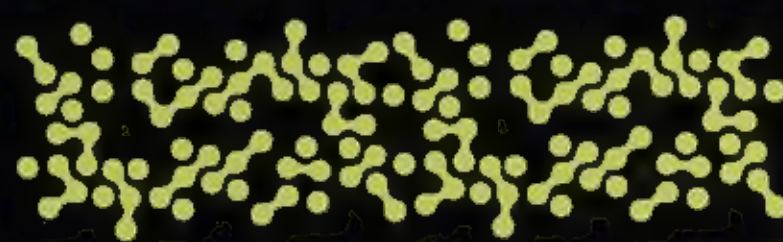
**SPACEAGE**

SPACEAGE LIGHT

SPACEAGE BOLD

SPACEAGE HEAVY

SPACEAGE BLACK



KIT INCLUDES EIGHT FONTS, 99 VECTAGRAM DINGBATS AND SIX STEREOGRAPH PATTERNS

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BUNGALOW RECORDS FEATURES...



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- JOHN McENTIRE
- RONNIE AND CLYDE
- COLDCUT
- PETER THOMAS
- THE MAXWELL IMPLSION



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1.

## INTERESTS

- Excellent communication and presentation skills
- Awareness of major issues and trends in graphic design
- A keen interest in contemporary arts
- Formidable typographic skills
- Thorough working knowledge of Mac-based programs such as QuarkXpress, Photoshop, and Illustrator
- A four-year undergraduate and/or graduate degree in graphic design as well as 1-3 years experience in printed matter required
- Experience w/ museums or nonprofit organizations preferred

## Designers:

are responsible for handling all aspects of projects, from client meetings and presentations to overseeing printing.

## Designers:

work closely with the departmental manager, design director, and editors on projects as well as collaboratively with other institutional colleagues.

2.

## IDEALS

A multidisciplinary, contemporary arts museum located in Minneapolis, Minnesota, USA, the Walker Art Center houses several programming areas: visual arts, film/video, new media initiatives, performing arts, design, and education. The Design Department has a long history of progressive work in the museum world and routinely wins its share of honors and awards at major design competitions.

## Salary:

is commensurate with qualifications.

## Benefits:

are excellent.

An Equal Opportunity/Affirmative Action Employer; women, people of color, and people with disabilities are encouraged to apply.

advertisement.

A full-time graphic designer: is wanted.<sup>1</sup>

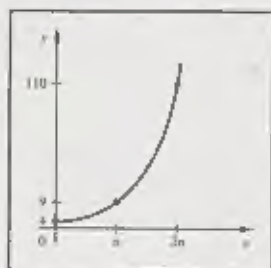
Our design director made us enlarge this message. It does not conform to our typographic rules.

“SING ALONG  
WITH US”

3.

## Notes

1. This is a full-time design position, not an internship.
2. Cheap emotional ploy.
3. Miners should sing these songs as they begin their shifts, so too young people on the train, while hiking or around the campfire. Many young people already sing them; I wish them for all of you.
4. 71% actual size (see also: Appendix c.)
5. To solve these old and obstinate problems, highly ingenious computers—“electronic brains”—have been introduced to design for the first time.
6. “There is just enough white space to signal decorum but not extravagance, while the leisurely pace of the feature—eight pages of tips for cake decorating, for instance—connotes a certain thoroughness.” Andrew Blauvelt, “Under the Surface of Style,” EYE 18/95 p. 70.
7. ...pendix b. [Type]

Appendix a. [Design, A Functional Approach]<sup>2</sup>

Parabolic typographic curve delivers optimal size distribution



White space derived using the Martha Stewart Living formula<sup>6</sup>



Boxy but good.

Ap...<sup>7</sup>

Best when enlarged

## Appendix c. [Font Selection]

Typographic puns are not cute enough to be justified.

example,  
example,  
example,  
etc.

walker type specimen<sup>4</sup>

**WALKER**  
doing 36 pt.  
**ART CENTER**  
something 31 pt.

**ATTN: ANDREW**  
that 25 pt.

**BLAUVELT, DESIGN DIRECTOR**  
benefits 13 pt.

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Interested candidates should send a “portfolio” of work\* with updated résumé, list of three (3) professional references,\*\* and SASE enclosed.

Deadline: Monday,  
February 28, 2000.

Applications will be  
accepted until the  
position is filled.

\* slides and samples preferred  
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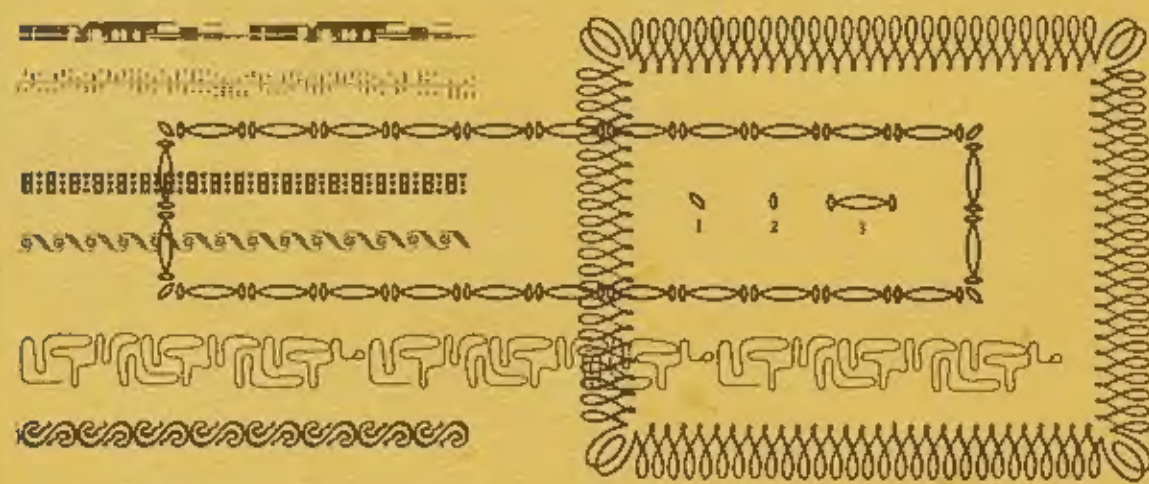
#### Ornaments



#### Arrows



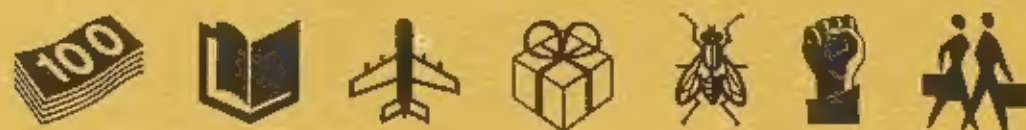
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